San Francisco Tribal Art Show 2022

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Chris Boylan - Oceanic Art

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I live in Sydney, Australia and do not work from a gallery due to my many travels, but instead from home office and my Sydney warehouse. My yearly schedule (pandemic years apart) includes several trips to Papua New Guinea and various Pacific regions, with exhibitions within Australia and overseas. An avid field collector, I still greatly enjoy these Pacific odysseys, and always come across some fine and interesting art works. Having said that, old collections and small auctions within Australia can also be a rich resource for artworks.

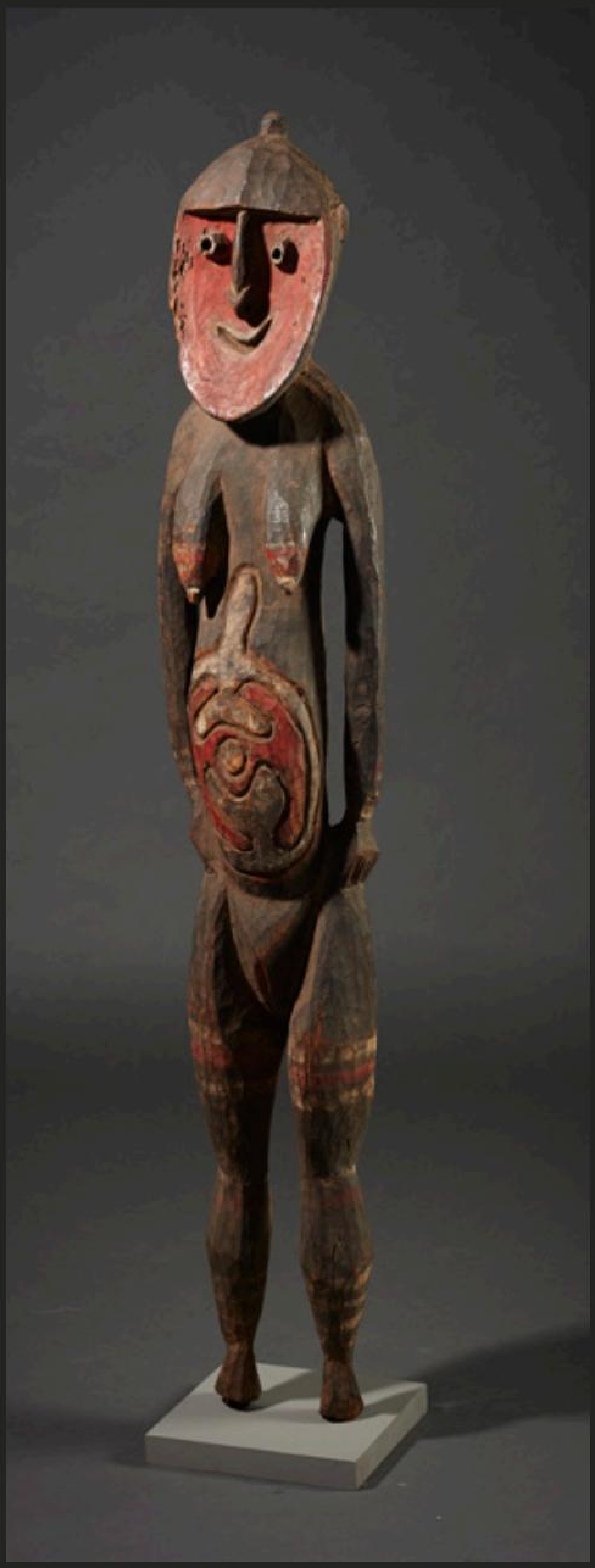
San Francisco Tribal Show is only online, and by catalogue once again this year. For many years it has been the most important Tribal Art Show in the Americas; and we all look forward to being back in person for 2023.

All prices $ US.

1. FEMALE FERTILITY FIGURE.

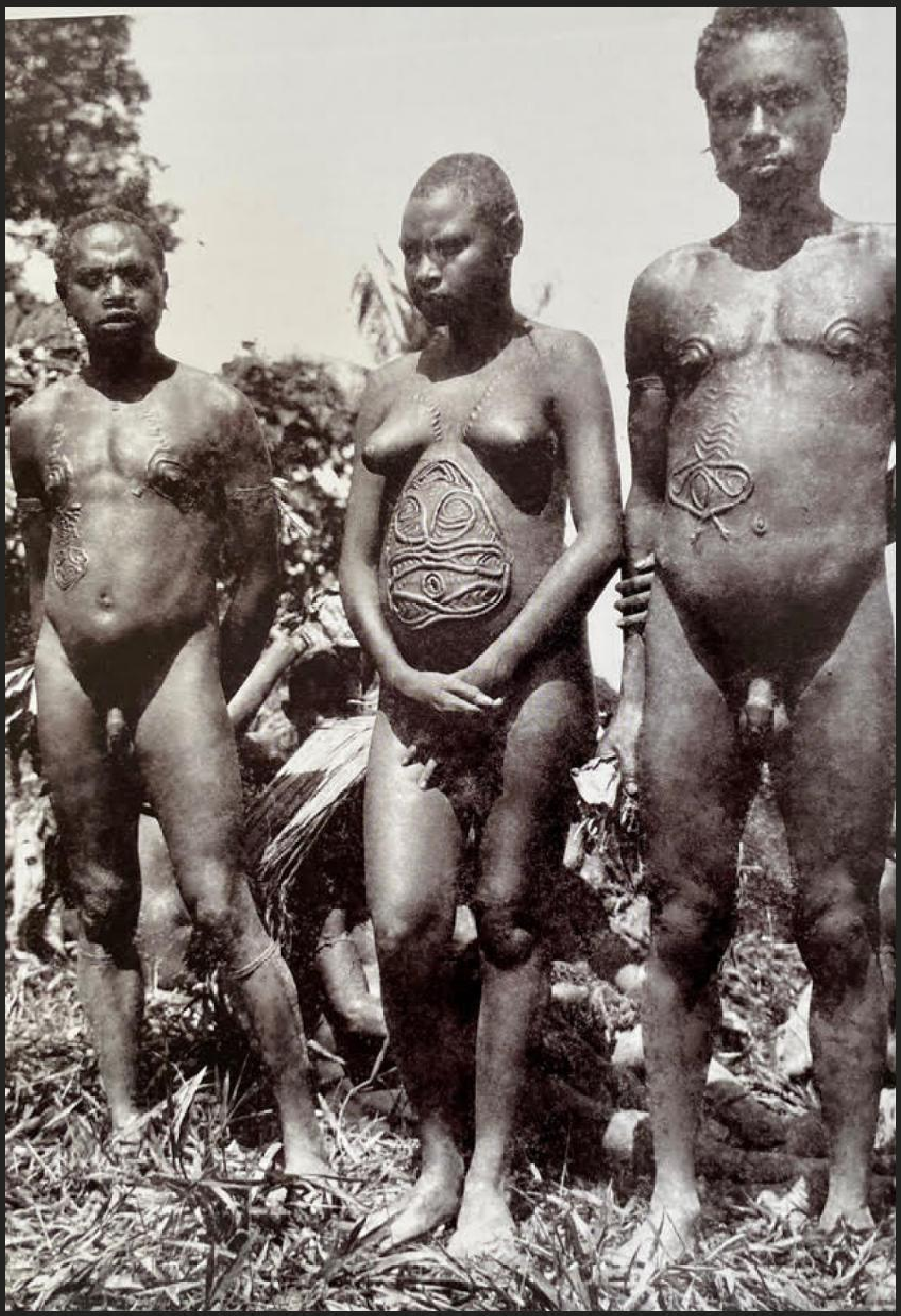
Kwoma, Washkuk Hills, Upper Sepik River. Early 20th C.

Such female figures, called *Nogwi*, are central to the third and most secret of the yam fertility ceremonies, held after the yam harvest. This is an old figure, with deeply carved belly scarification, a puberty rite for females, that ceased before the Second World War. In ceremonies this *Nogwi* figure was decorated profusely with shell body ornaments, and raised high on a ceremonial structure inside the Spirit House. Women were never allowed to see these sacred female figures. This figure was used over several generations, and between ceremonies, would have been stored away in a jungle house, along male-only pathways. Highly regarded figures were “borrowed” by neighboring communities on some occasions, as their “power” was admired.

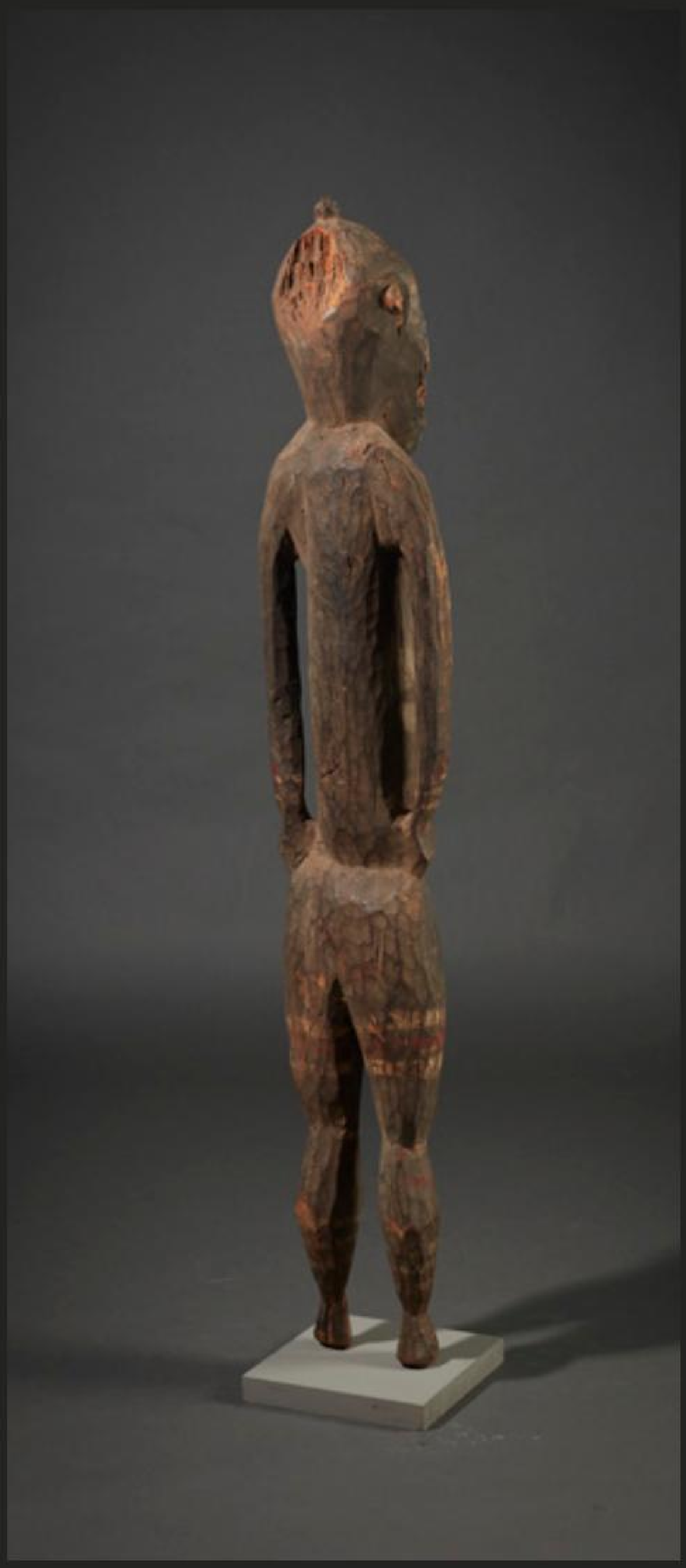


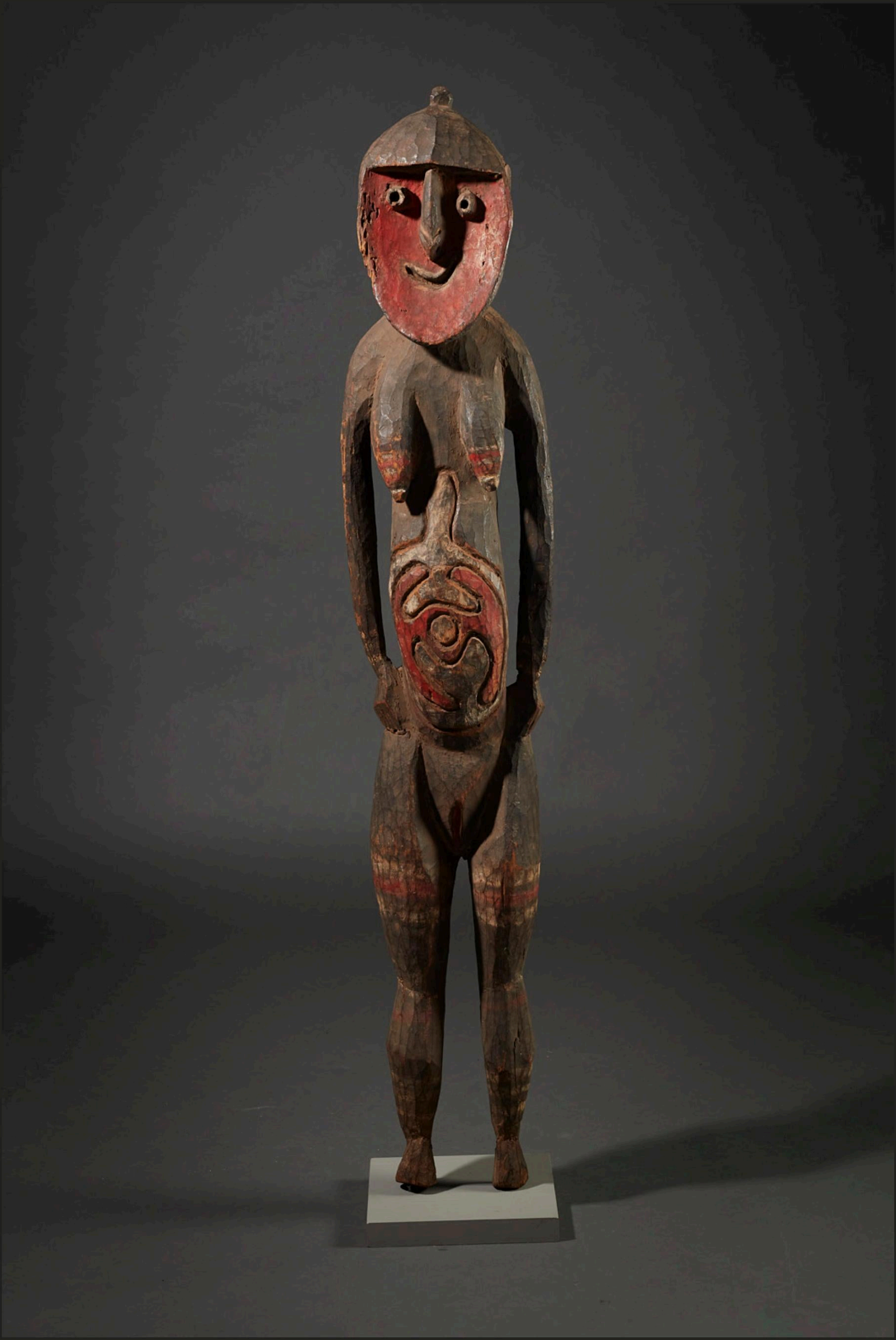
Size: 137 x 25 x 15cm

$ 6,500



Kwoma woman showing scarification designs on her belly.
Photo: J.H.L. McGuigan 1930



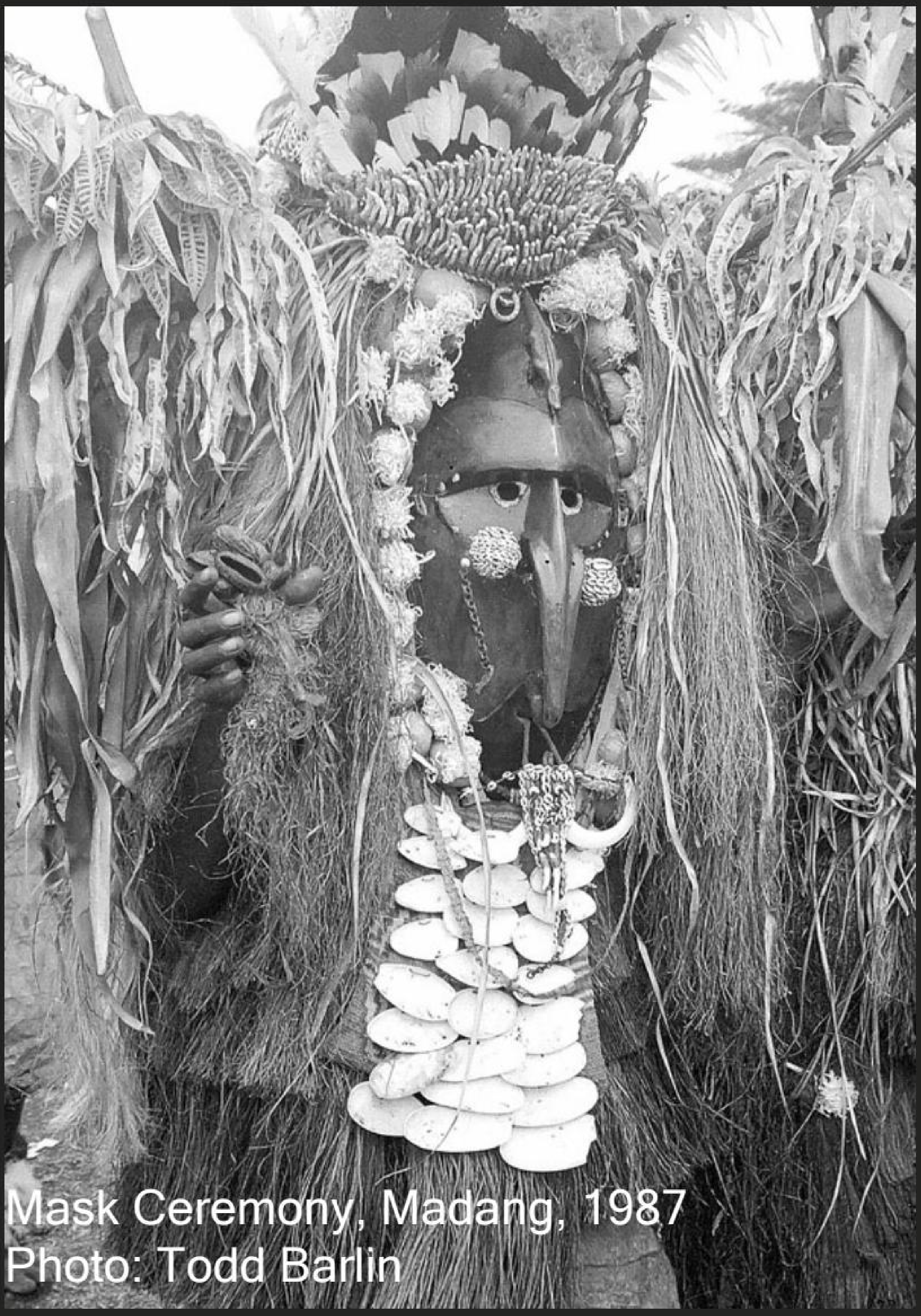


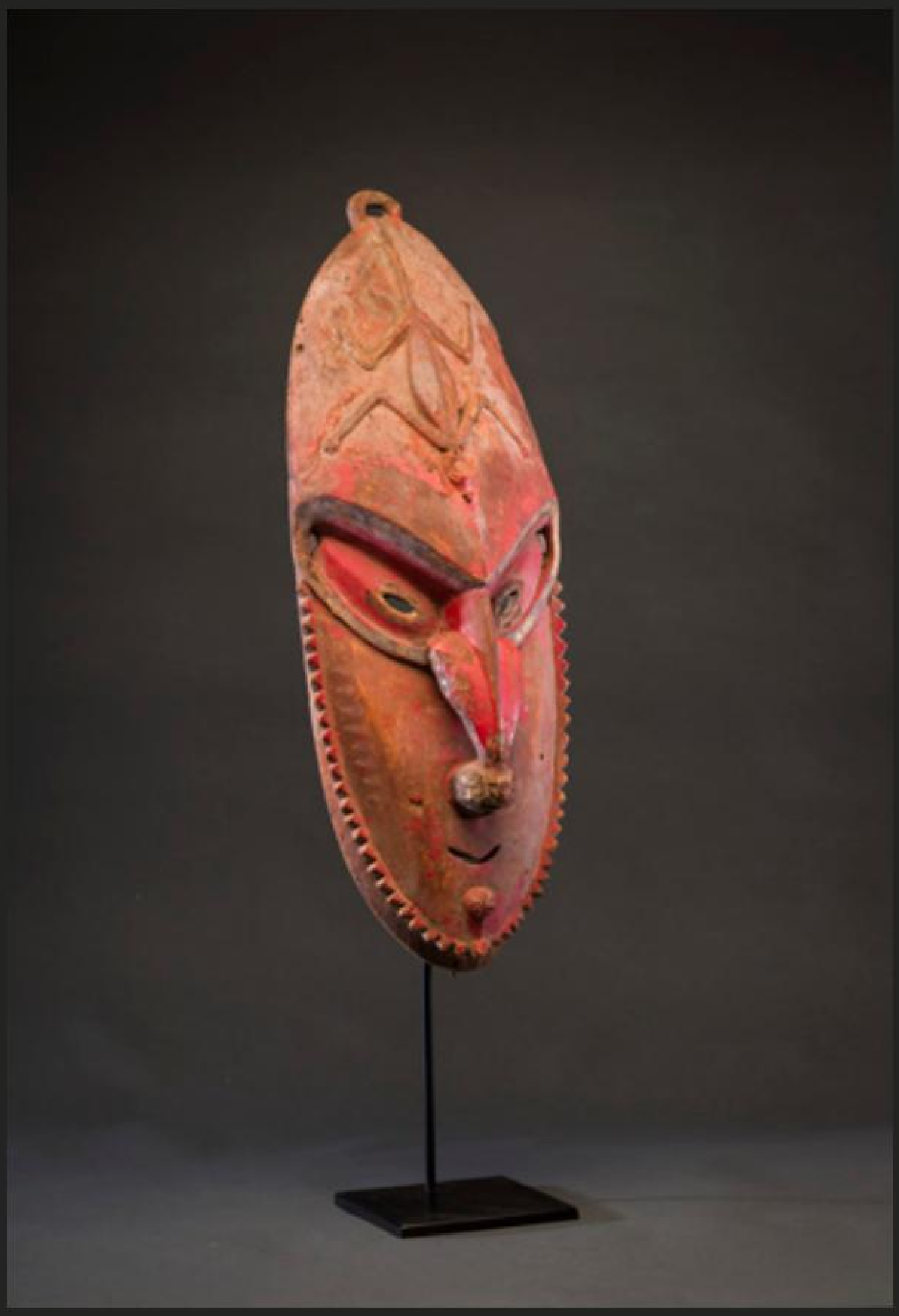
2. OLD DANCE MASK.

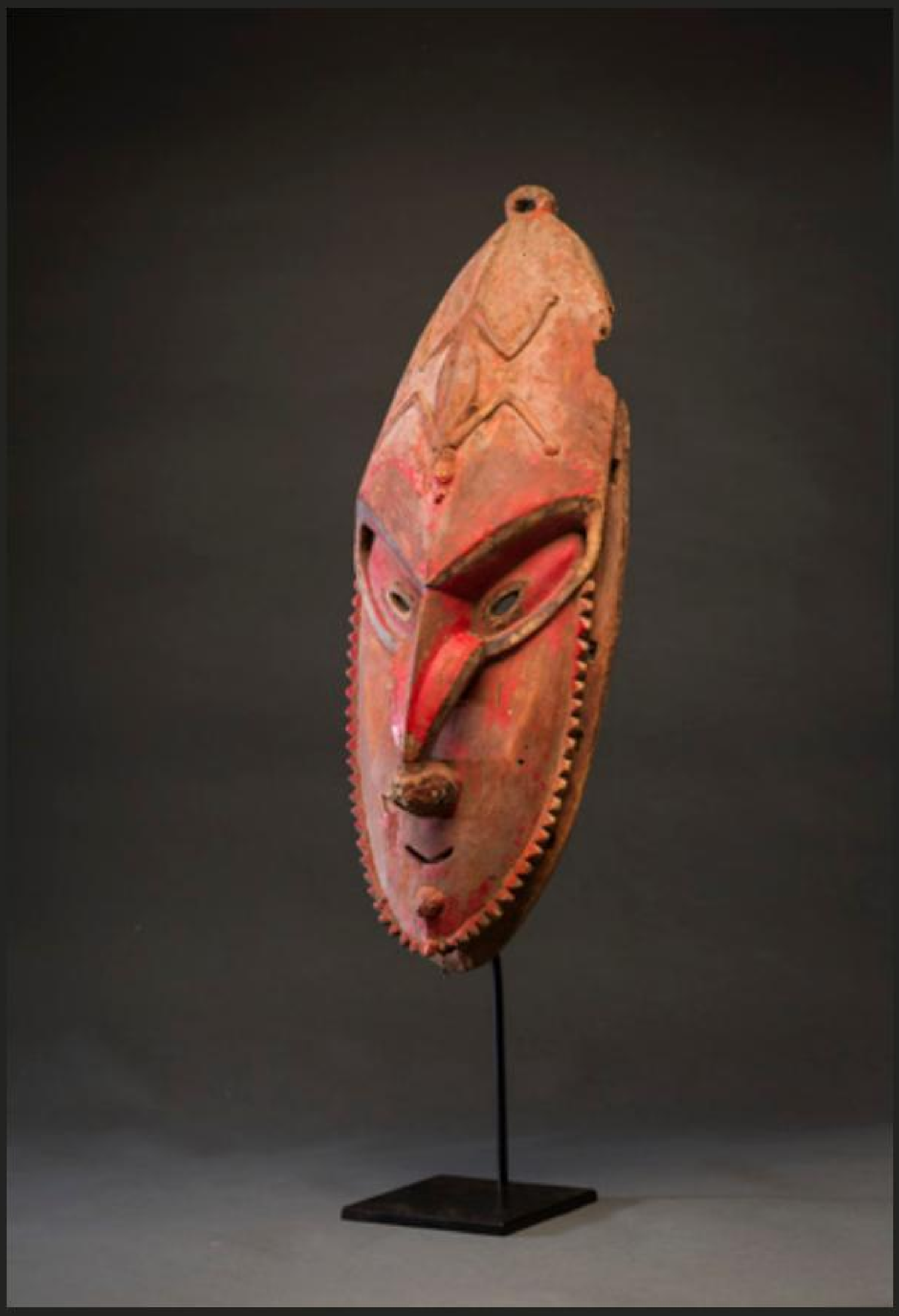
Ramu River, PNG. 19th / early 20th C.

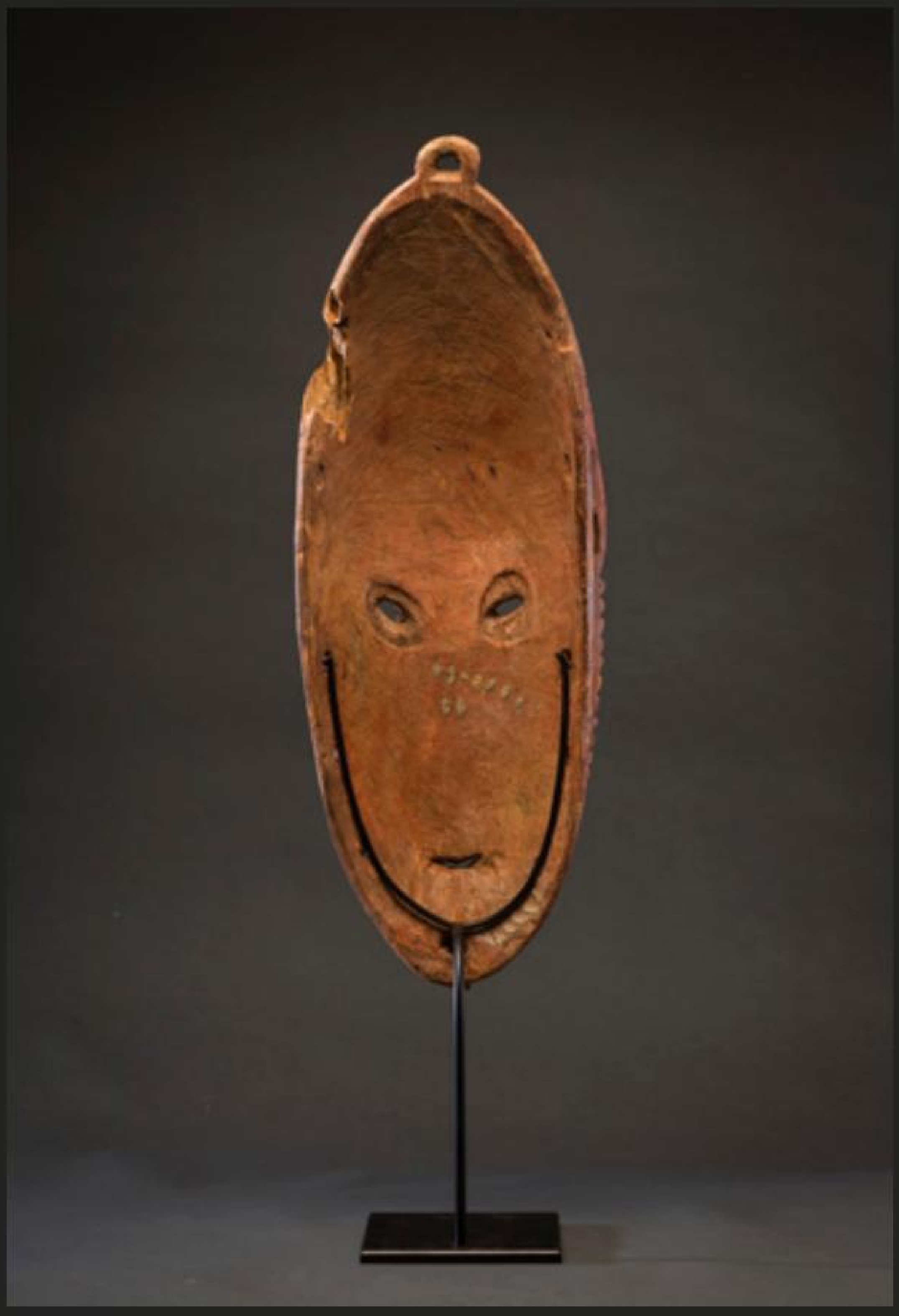
This is an ancient mask, used over many generations, carved in a medium-hard wood, with layerings of paint. It is dominated on the forehead by a lizard, beautifully rendered. These masks represent ancestor spirits, but equally may be associated with bush or water spirits They are stored in the Spirit House, sometimes in small suspended cabinets, high up in the roof space, between ceremonies. In ceremony, these masks are mounted on a tall framework that is carried by a young male dancer, and highly decorated (see photo) with ornaments of shell and dog teeth. There is some deterioration on the upper left forehead area, but it is stable, and does not detract from the mask’s aesthetic power. The eyes originally would have had peralshell ovoids inlaid into the eye sockets.

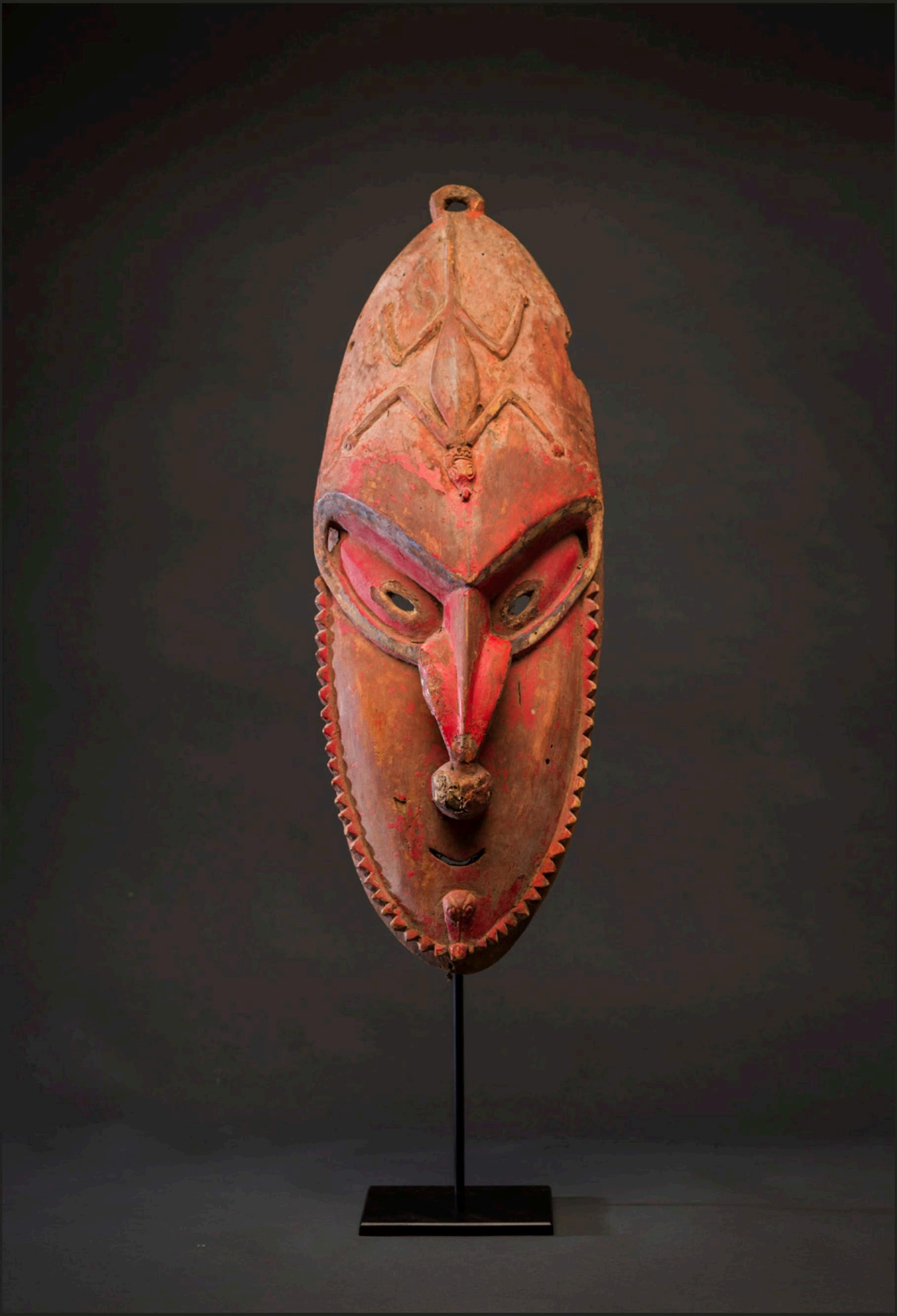
65 x 24 x 13 cm $ 7,500


Mask Ceremony, Madang, 1987
Photo: Todd Barlin





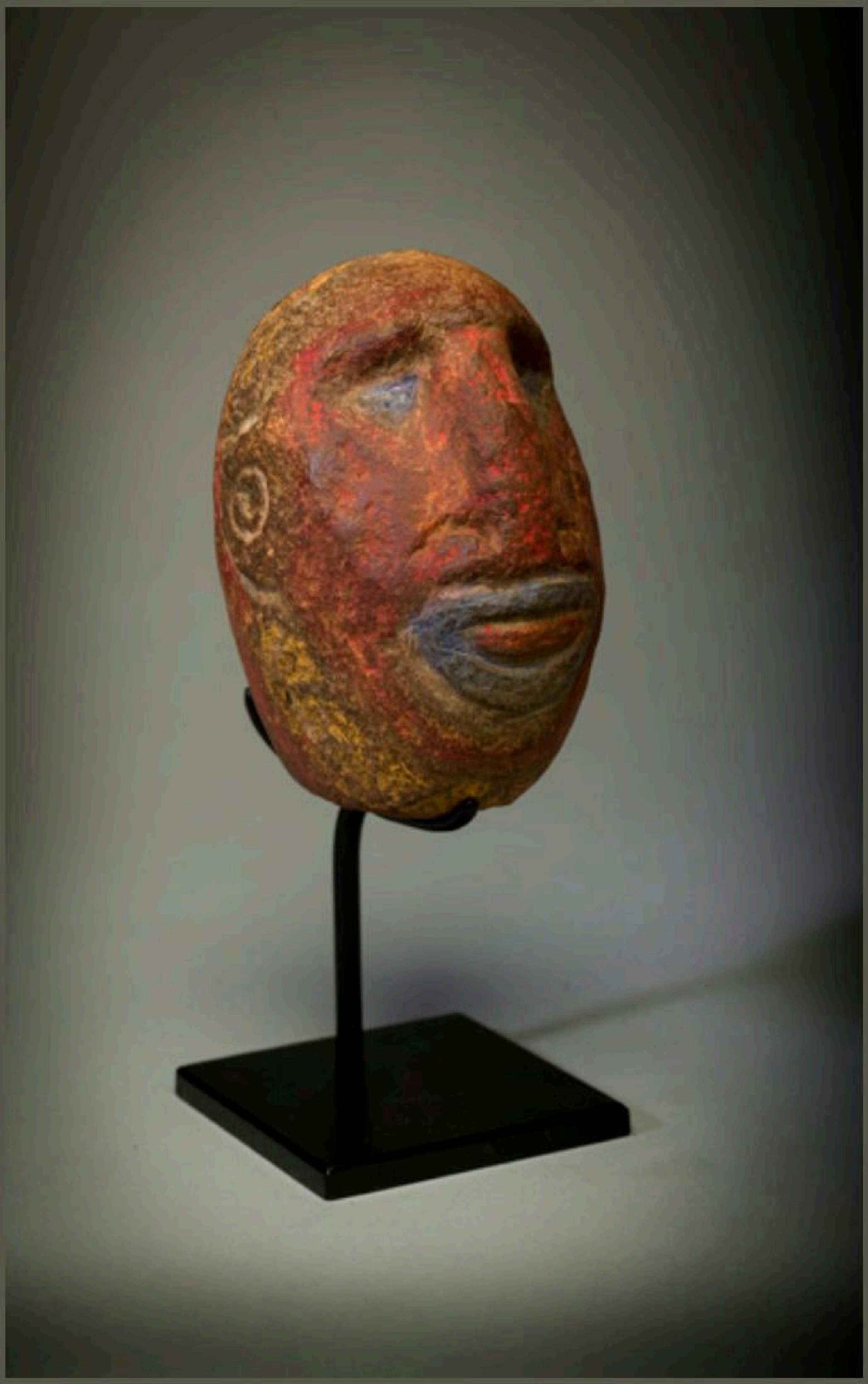


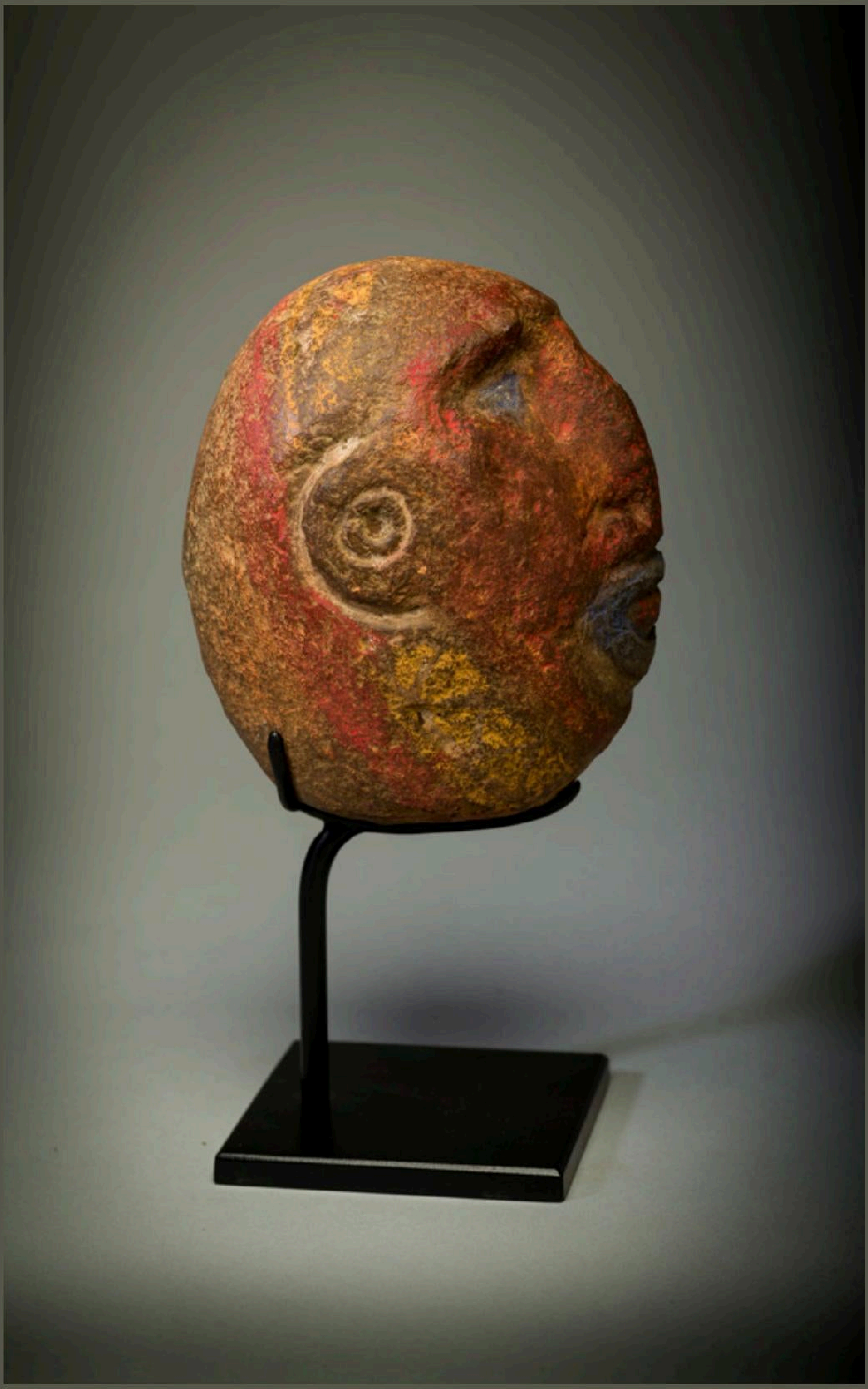


3. PRE-CONTACT STONE HEAD.

Abelam. Prince Alexander Mountains, PNG.

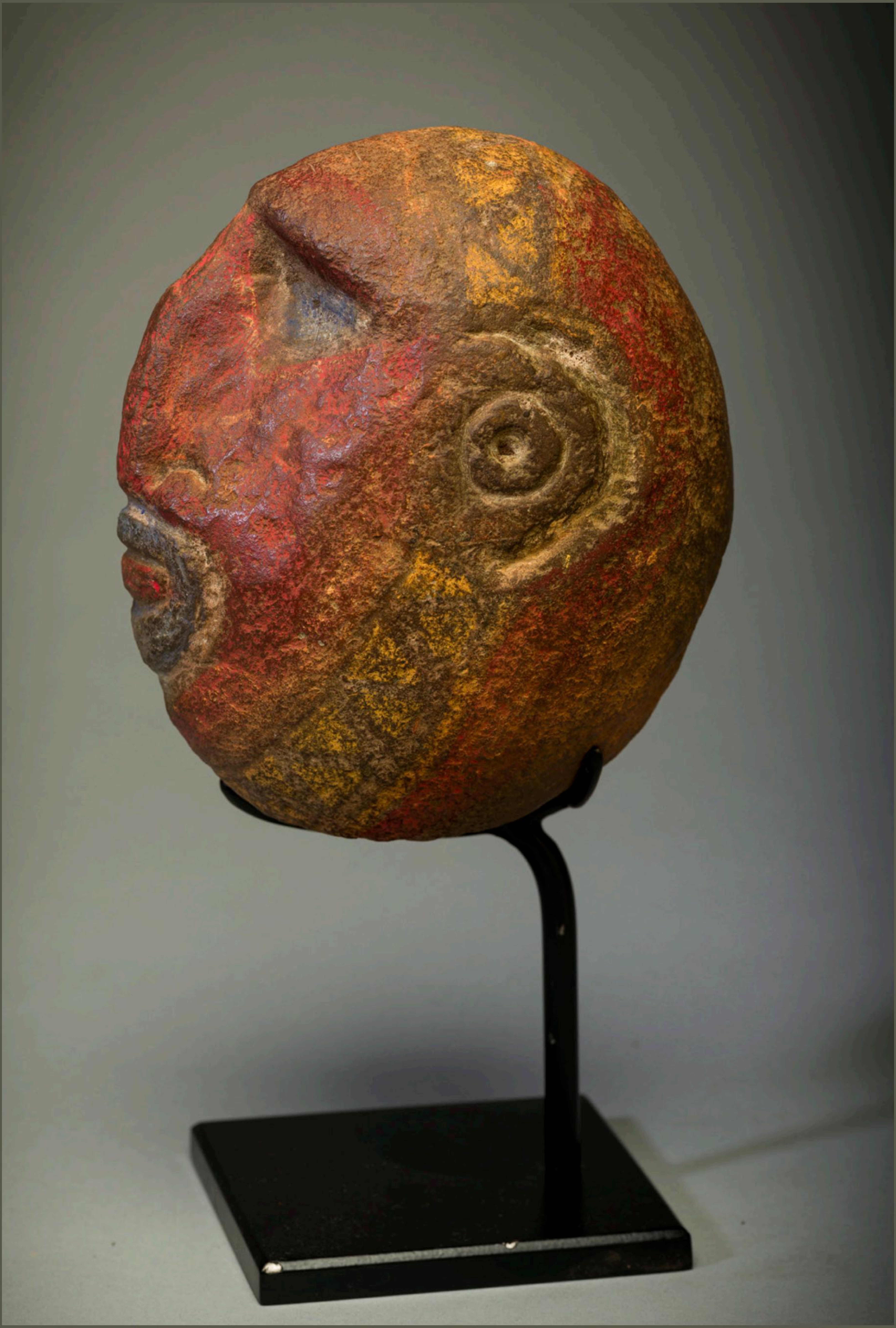
This stone head, rare in the Sepik, is carved from a very hard volcanic stone. The facial features are strong and simple; with deeply carved mouth and circular ears. The colors reflect Abelam ritual colours; little is known about the exact purpose of such carved stones (only two are known) but they would have been of the used in the important spirit and fertility rituals.





17 x 10 x 14 cm

$ 4,000



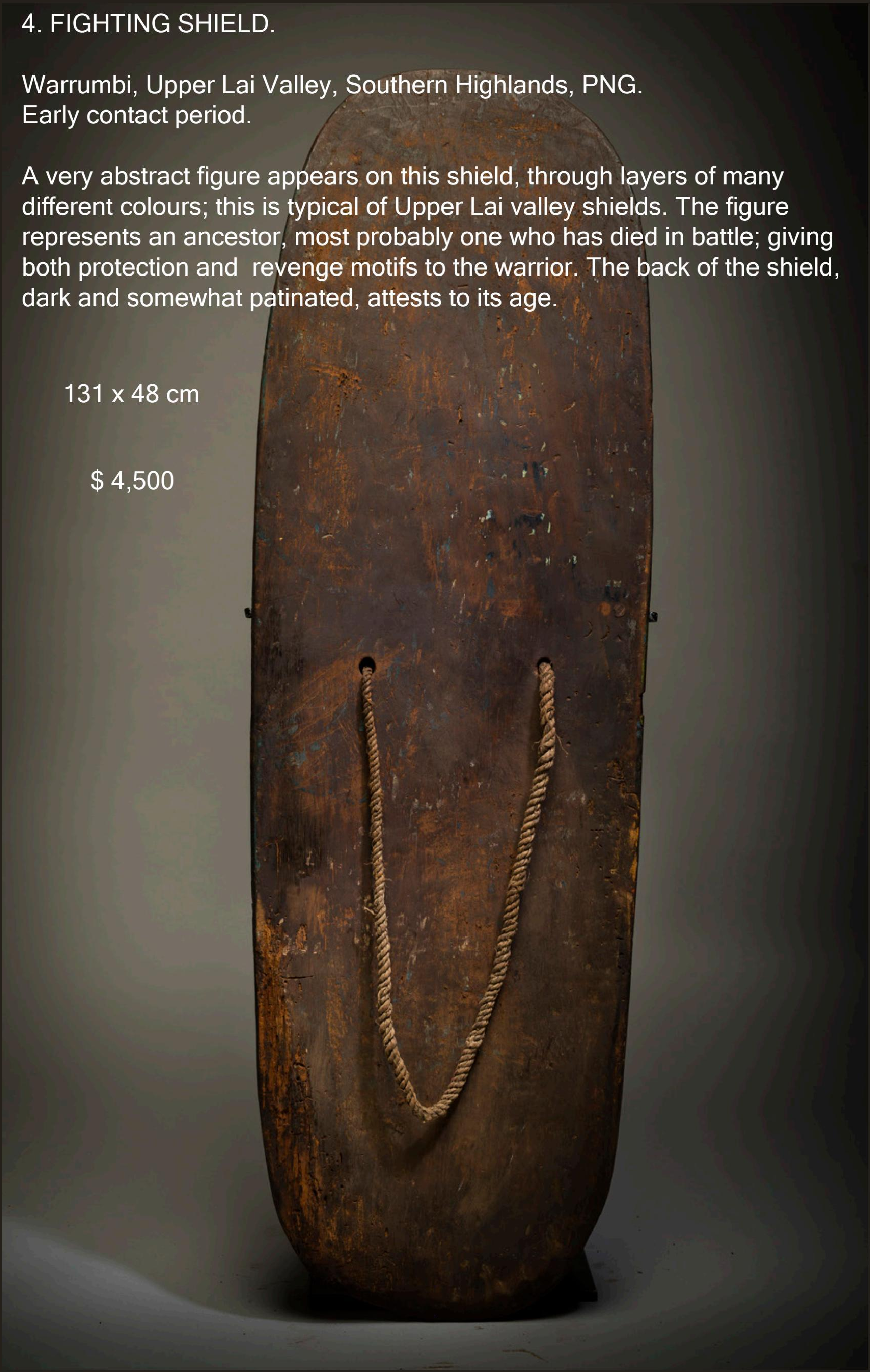
4. FIGHTING SHIELD.

Warrumbi, Upper Lai Valley, Southern Highlands, PNG.
Early contact period.

A very abstract figure appears on this shield, through layers of many different colours; this is typical of Upper Lai valley shields. The figure represents an ancestor, most probably one who has died in battle; giving both protection and revenge motifs to the warrior. The back of the shield, dark and somewhat patinated, attests to its age.

131 x 48 cm

$ 4,500



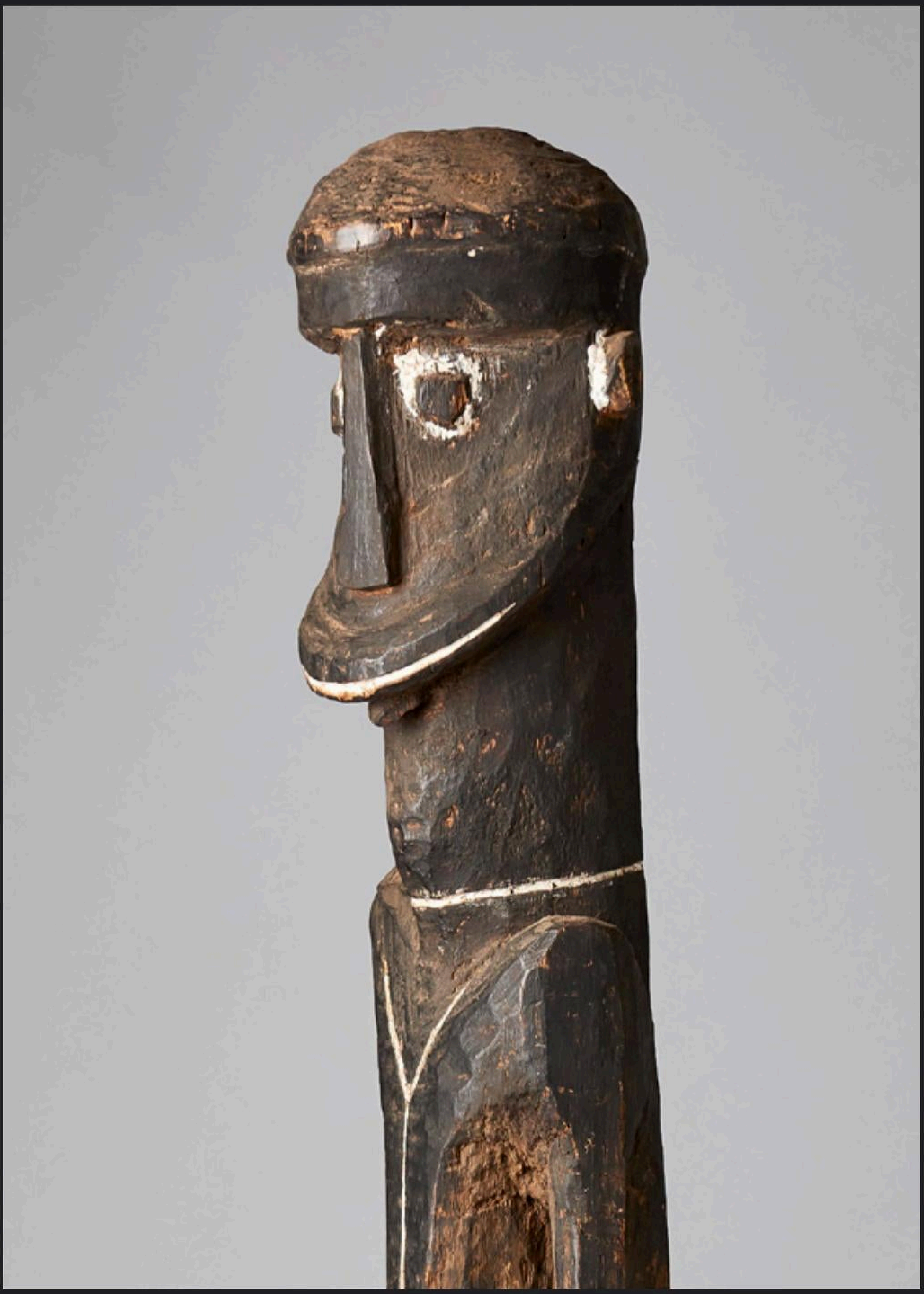
5. OLD MALE FIGURE.

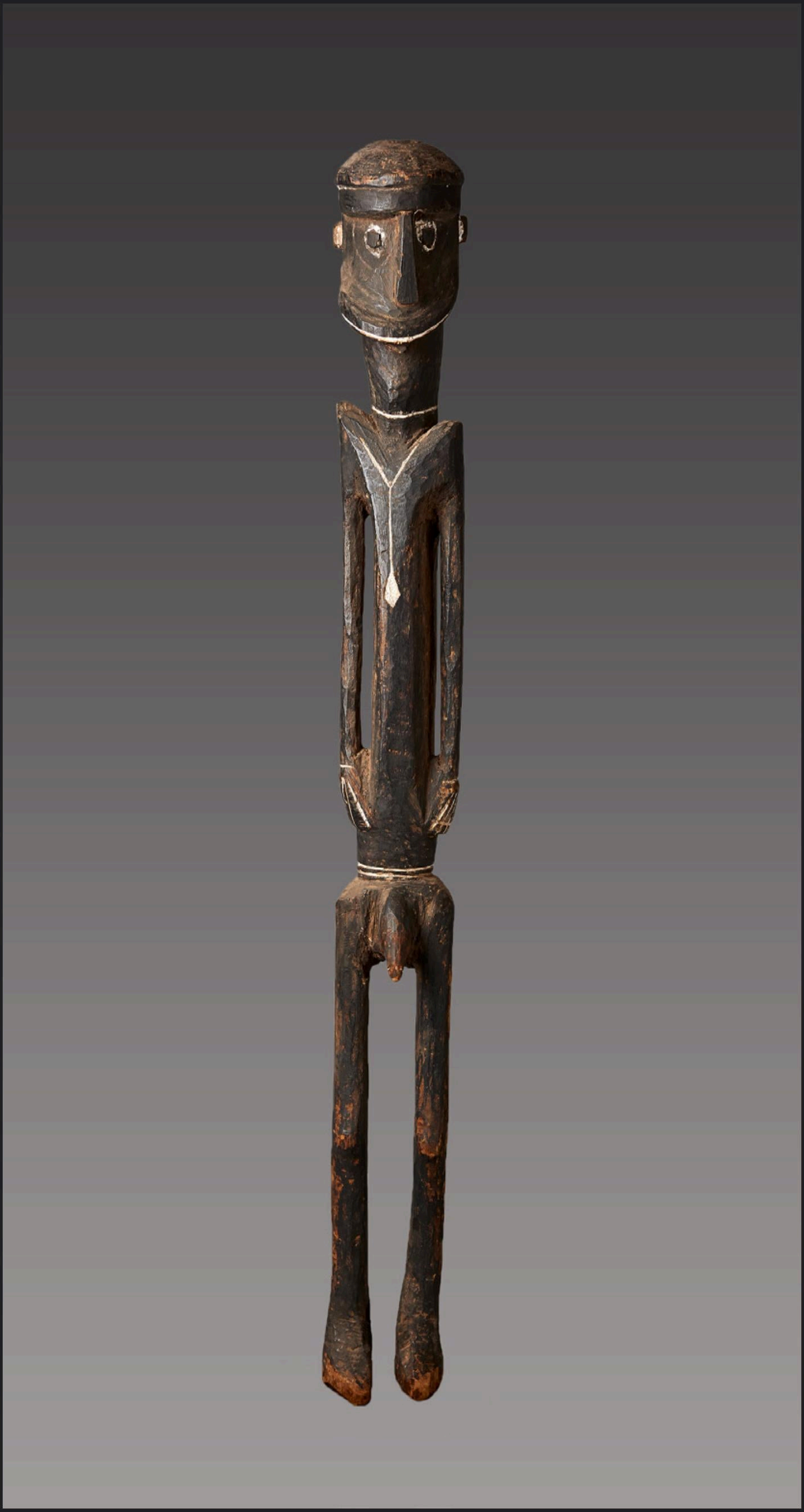
Solomon Islands, possibly Bougainville Is. 19th C.
Ex-Kibbler collection 1900,
ex-Joris Visser, Belgium.

This figure, rare for its large size, has an elegance shrouded by its simplicity.
The enigmatic face has a serene “smile”, that makes this otherwise strong figure somewhat endearing. Kibbler collected in German New Guinea in the 1890s mainly for German museums and collectors.

122 x 13 x 12 cm

$ 5,800





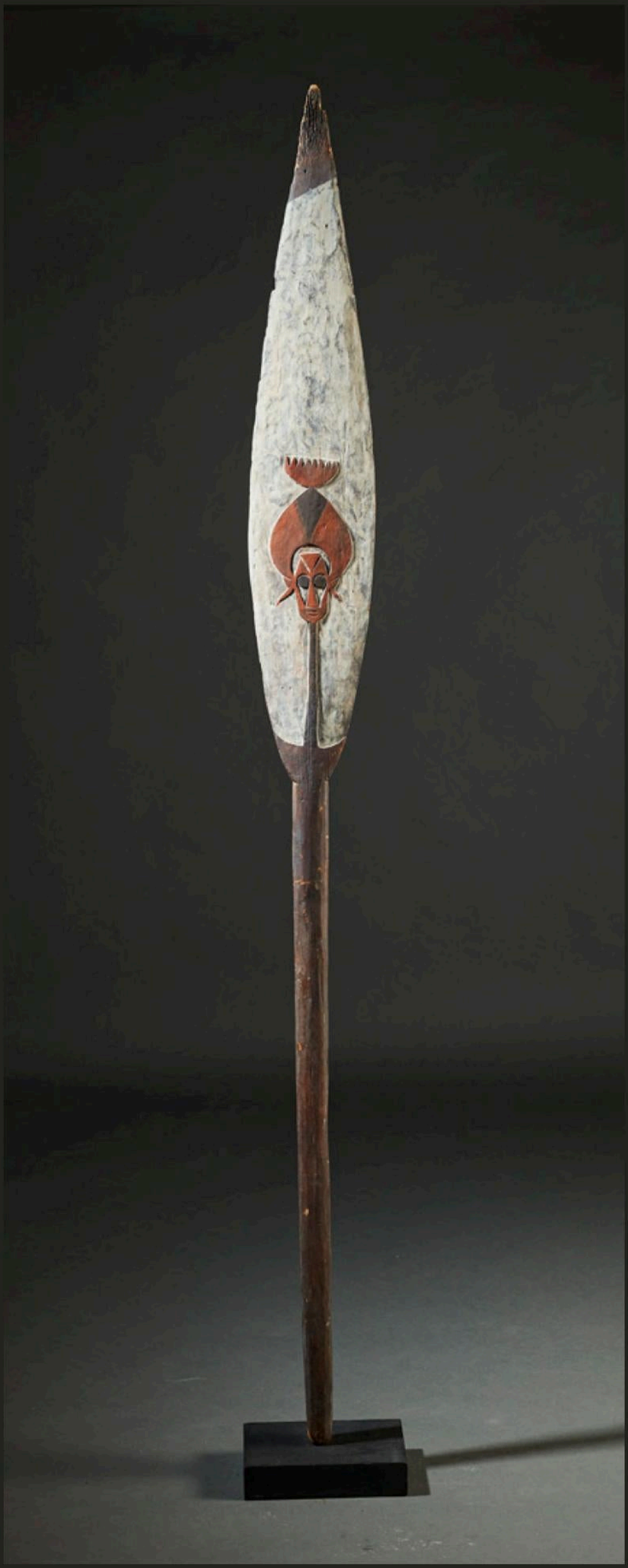
6. DANCE PADDLE.

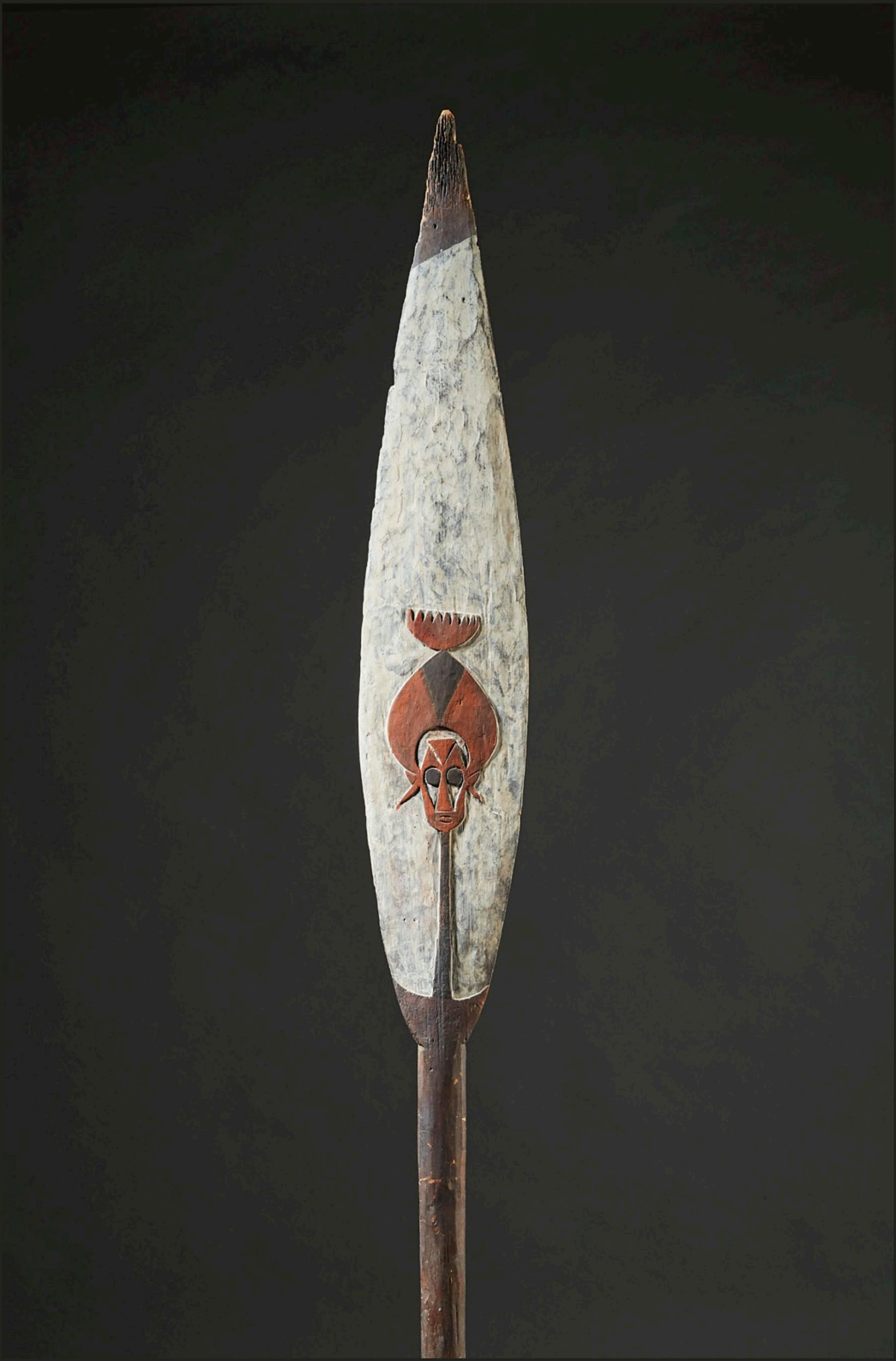
Buka Island, Solomon Islands. Early 20th C.

These decorated paddles are made from a relatively soft wood and used in ceremonial dancing. Faces and figures are often carved onto the paddle blade in low relief; the anthropomorph is called *Kokorra*, wearing a pointed headdress similar to those of adult men. This *Kokorra* motif appears on sacred objects, such as bull roarers, that indicates it has a supernatural importance. The paddle is invariably painted in white; the figure in red and black.

175 x 15.5 cm

$ 1,200

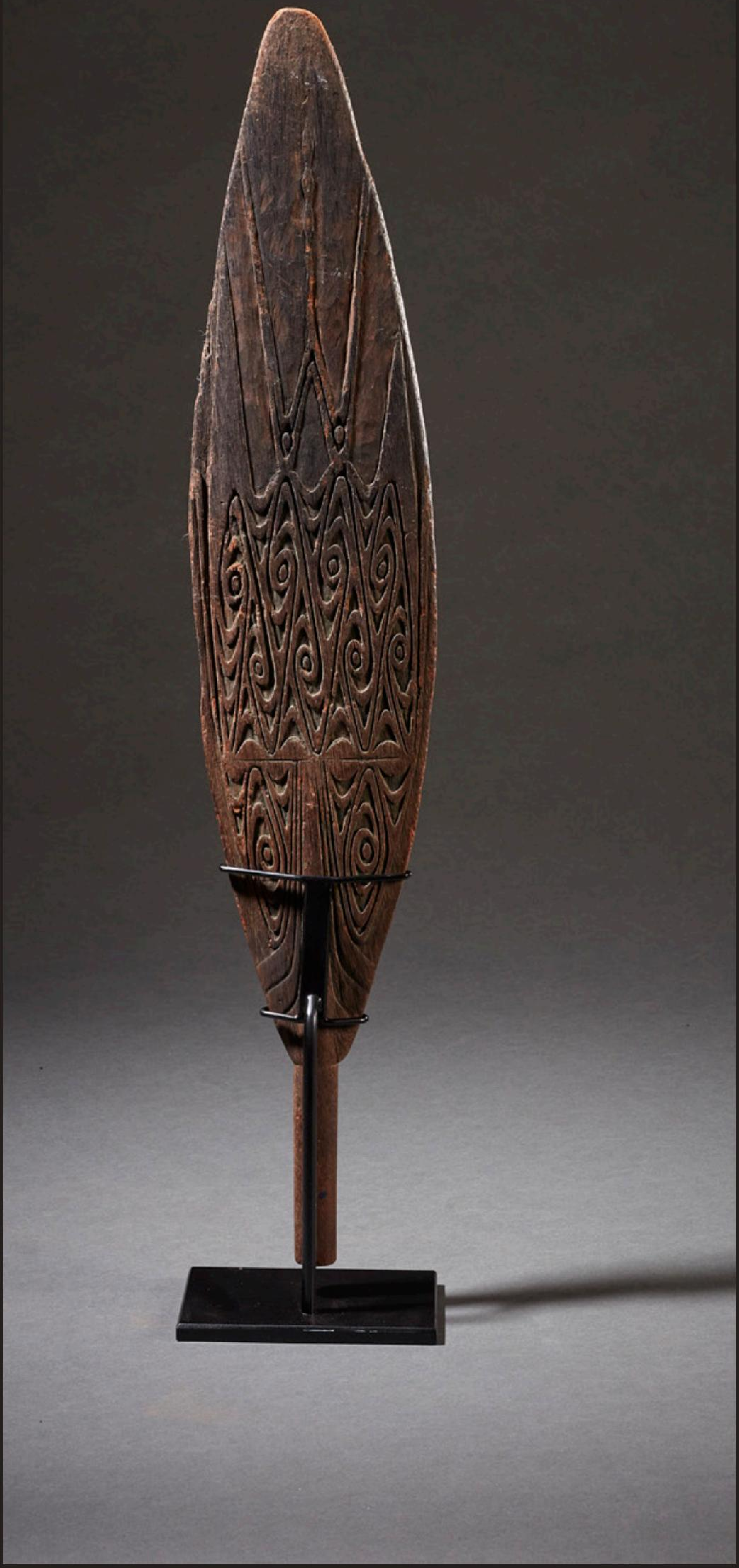




6a. PADDLE.

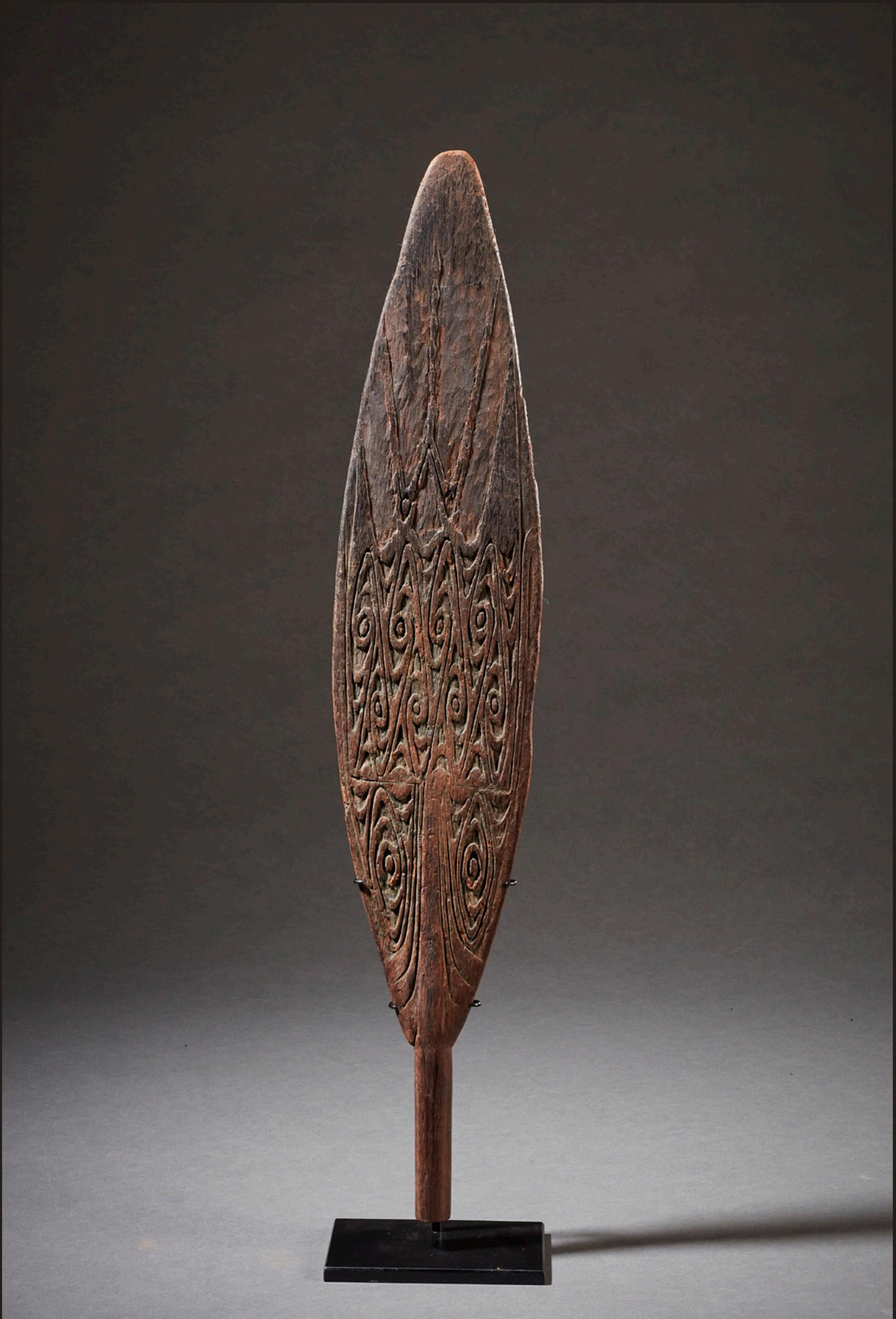
Lake Sentani, West Papua, Indonesia.

This paddle blade, deeply carved in the traditional curvilinear Sentani motifs, is almost certainly stone-carved. It was collected in the 1980s in Lake Sentani, having been dredged up from the lake bottom. It is a very hard wood; carved both sides. Ex-Elizabeth Pryce collection, Sydney.



73.5 x 14.5 cm

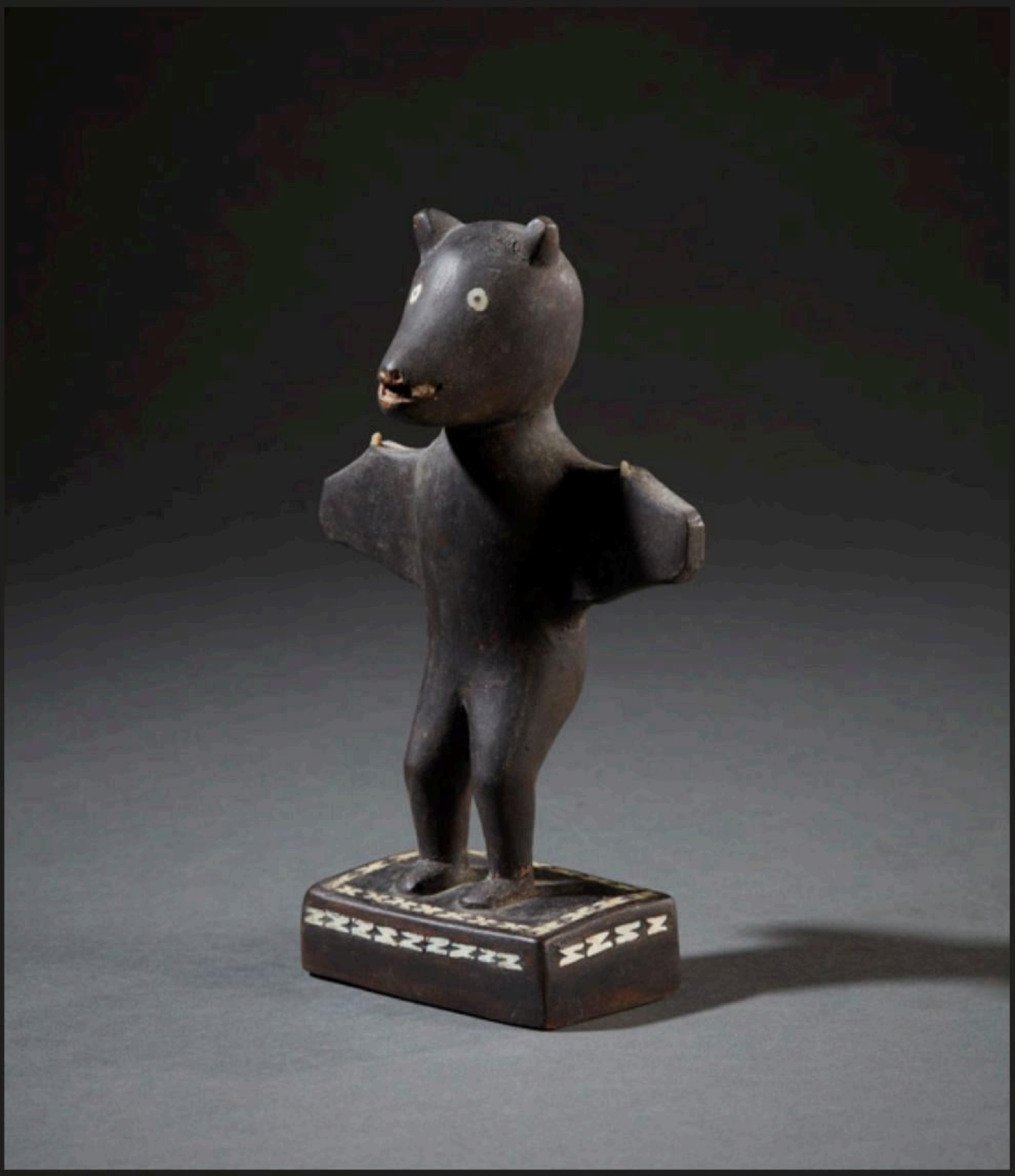
$ 900



7. BAT FIGURE.

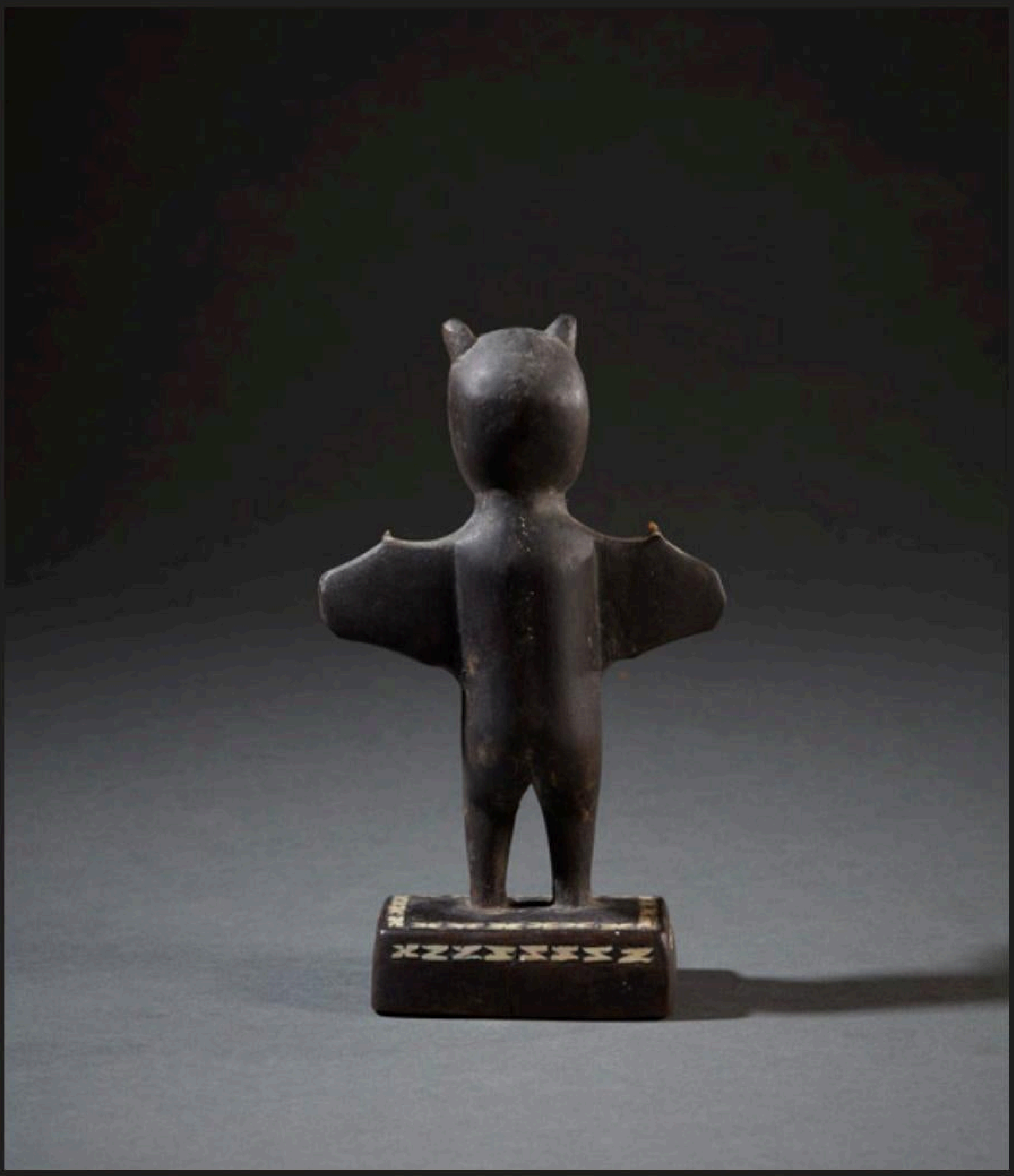
Pearl shell inlay.
Solomon Islands. Mid-20th C.
Artist: Rubenso Wakereni.

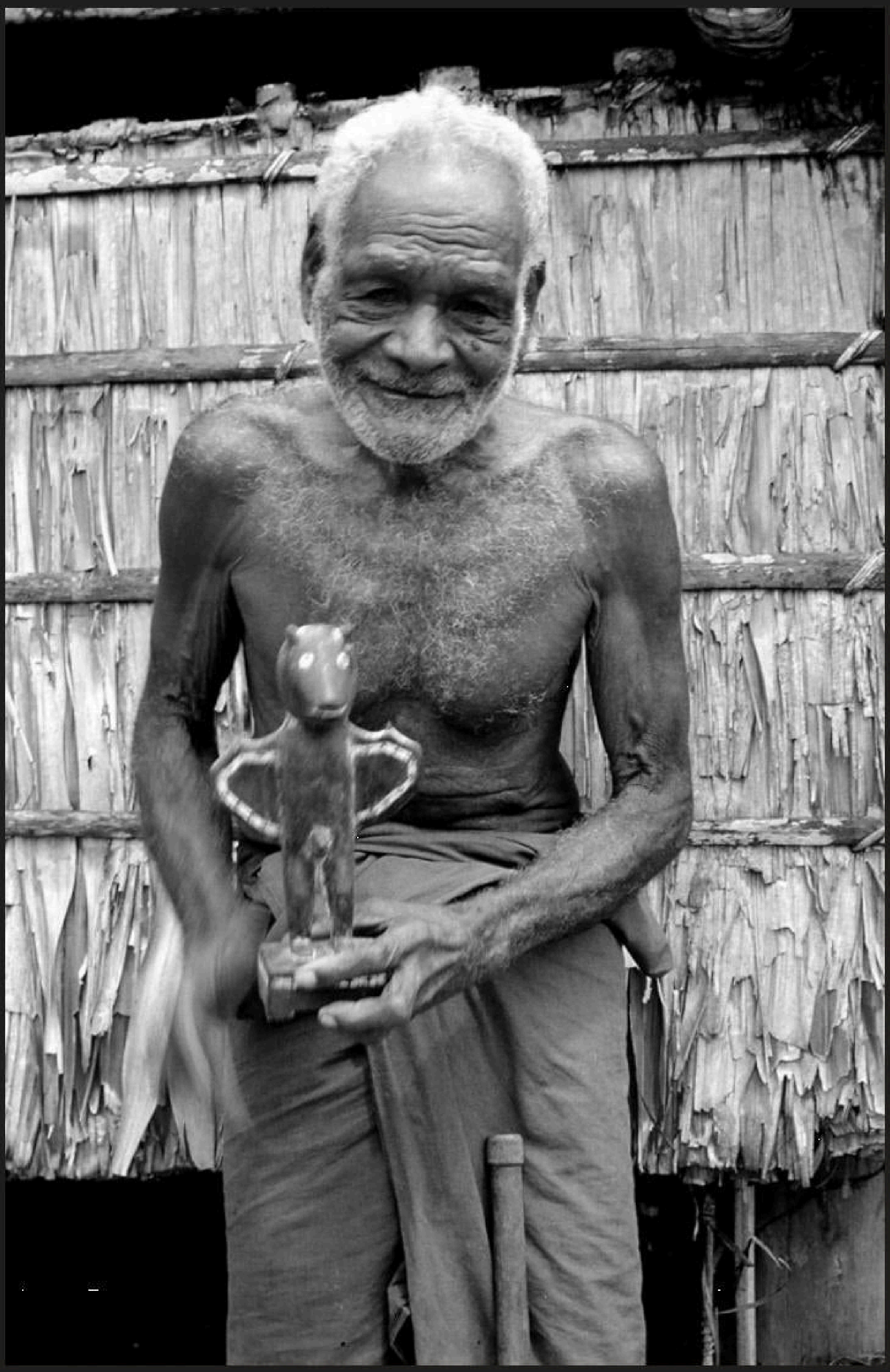
This small elegant bat figure, collected at Star Harbor, Makira, was the personal ancestor figure of a very old man, Rubenso Wakereni, who was considered probably the last master carver of his generation.
It is very finely carved, with simple and fine pearl shell inlay.
Collected and photographed near Star Harbor, Makira by Todd Barlin in the late 1980s; but the figure is much older.



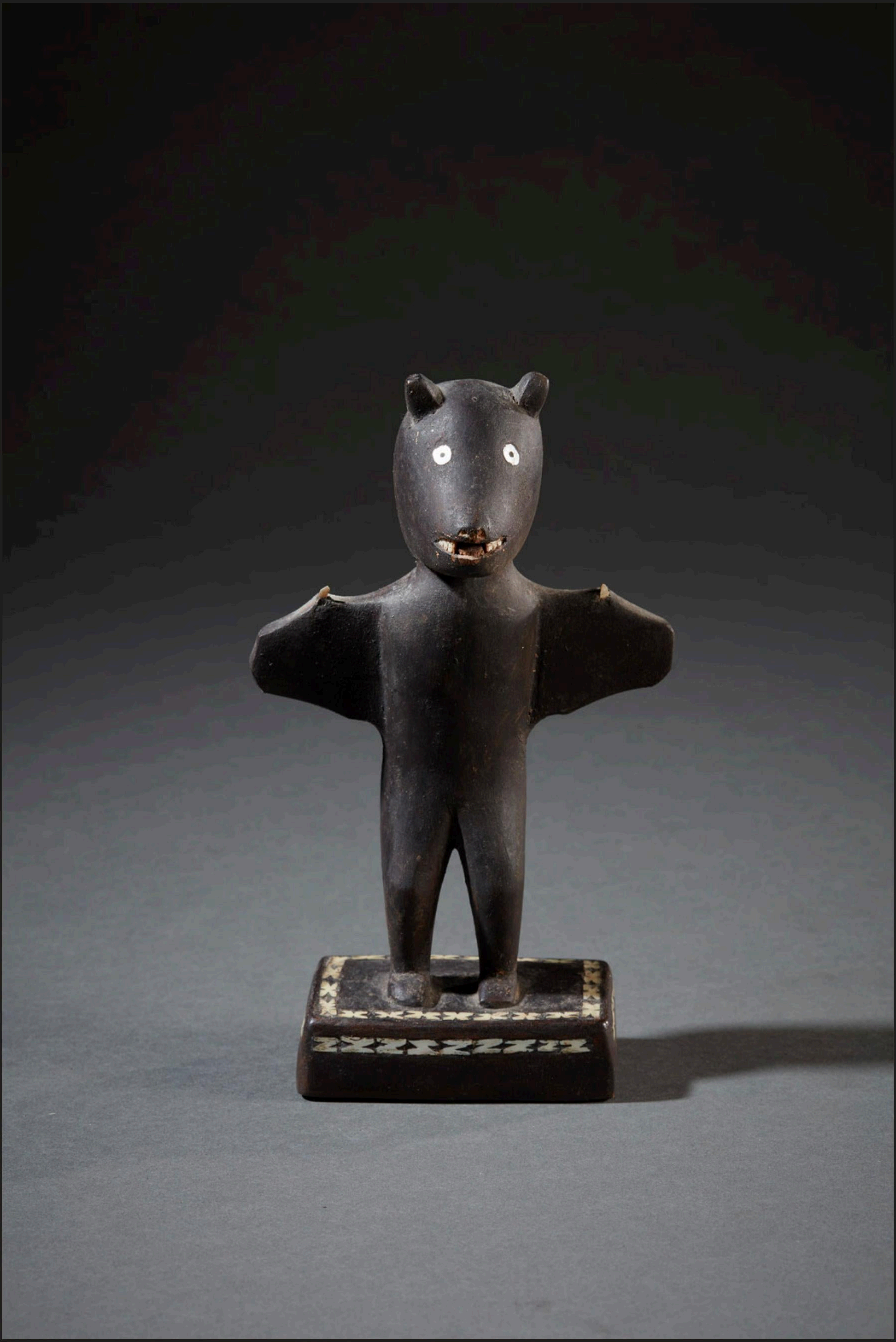
22 x 13 x 8 cm

$ 1,400

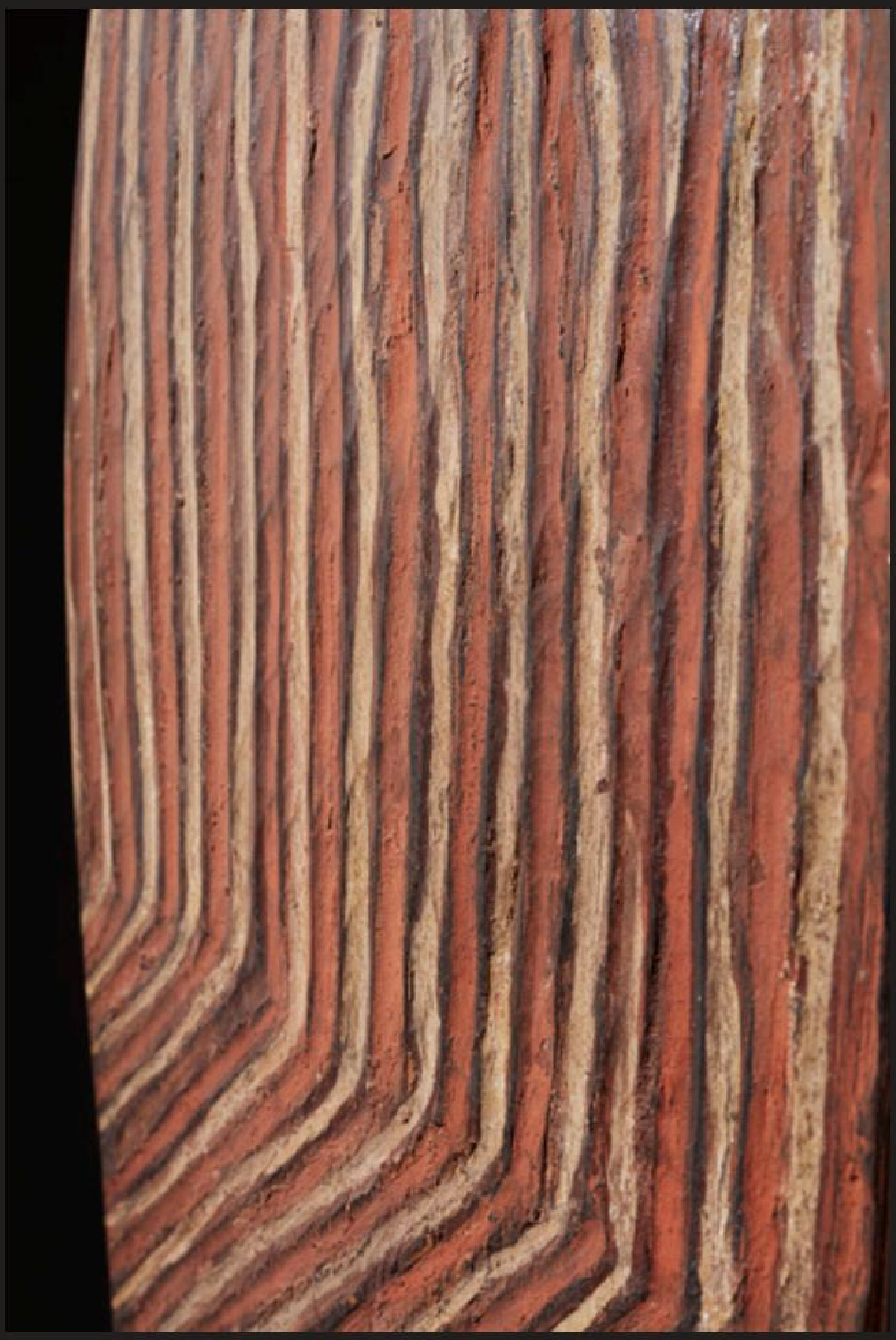




Master Carver Rubenso Wakereni,
holding his bat figure.
Photo: Todd Barlin.
Near Star Harbour, Makira, late 1980s



8. LARGE WUNDA SHIELD.



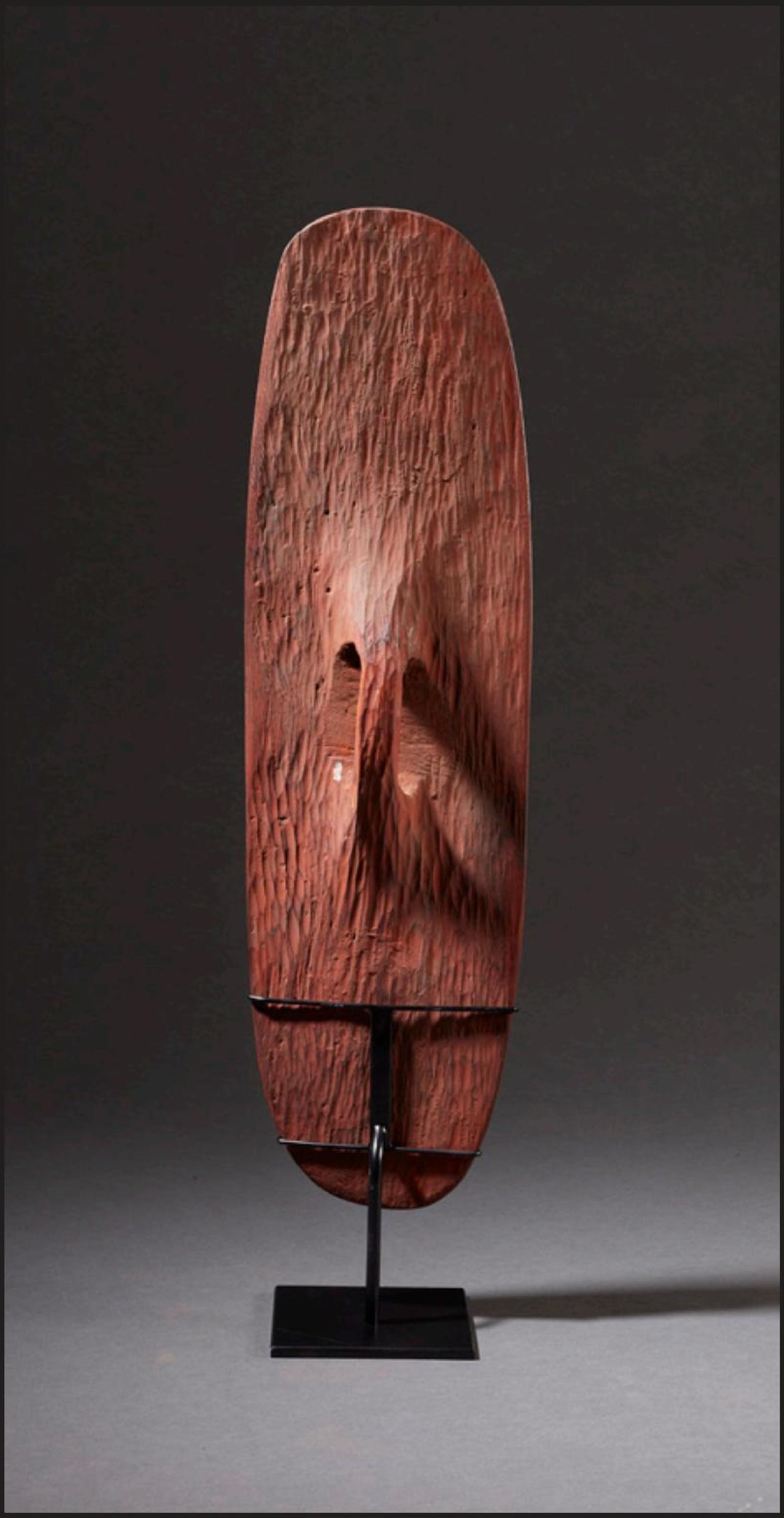
Kimberley Ranges, Western Australia.
Early 20th C.

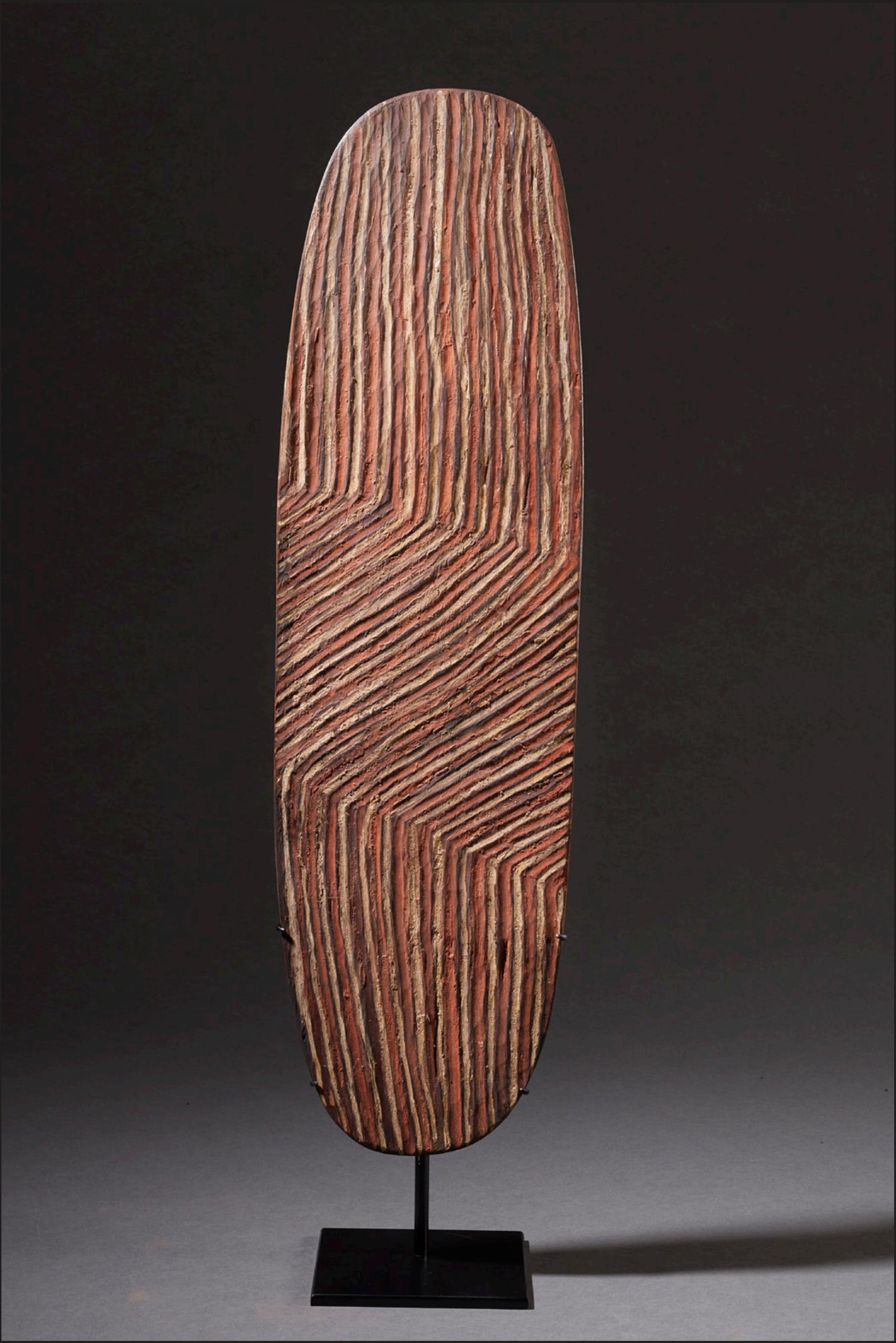
The front is typical of Wunda shields, with fine fluted zig-zag design; the troughs are alternatively painted red and white with earth pigment, the raised edges black. The back shows a rhythmic scalloping, made with a small tool or shell, and a strong raised handle. These shields are “parrying”, used to deflect spears or boomerangs in battle.
Ex-Professor Peter McCabe collection, Adelaide, SA.

74 x 21 cm

$ 3,200

Early photo of an Aboriginal man
with Wunda shield and spear





9. TWO 19th C. OCEANIC CLUBS.

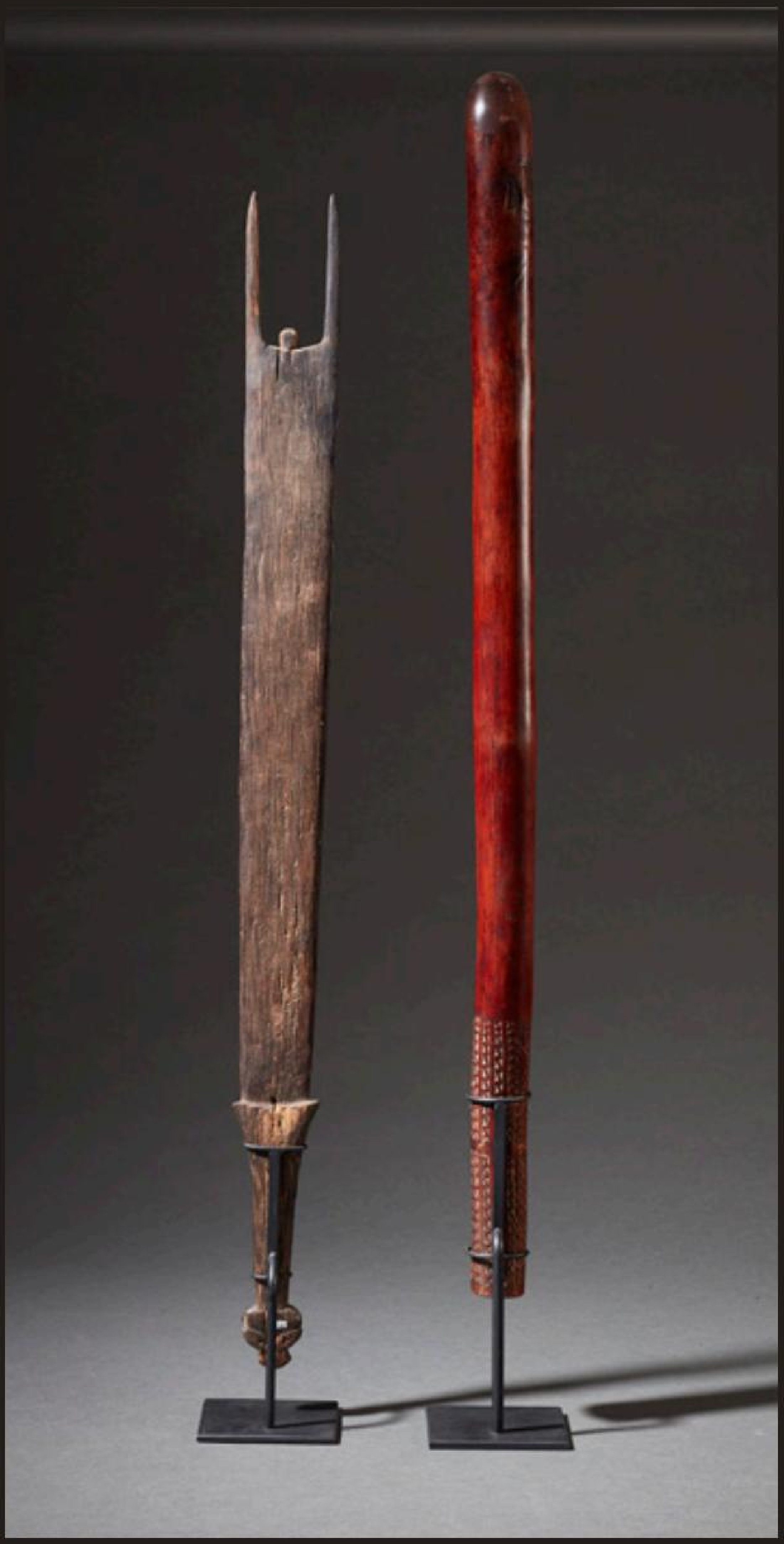
a) FORKED CLUB, Southern Massim, Milne Bay, PNG. 19th C.

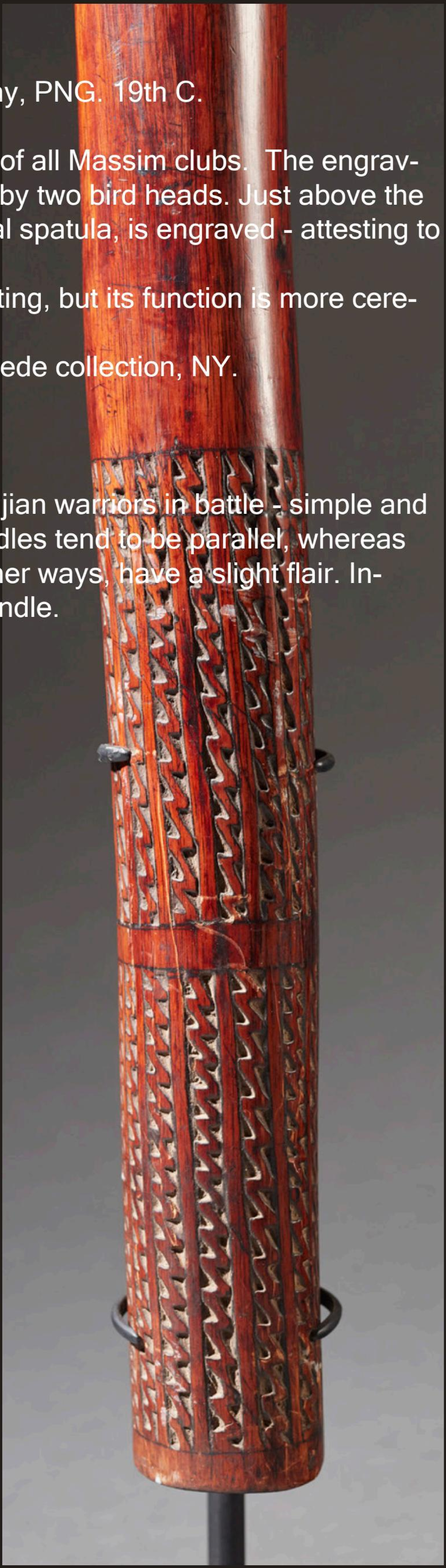
This form is one of the larger and most elegant of all Massim clubs. The engraving is fine and detailed, with the handle formed by two bird heads. Just above the handle is a *ghena* motif, an important ceremonial spatula, is engraved - attesting to the importance of this club..
A club such as this may have been used in fighting, but its function is more ceremonial, and it is a object of prestige.
Ex-Harry Beran collection, Sydney. Ex-John Friede collection, NY.

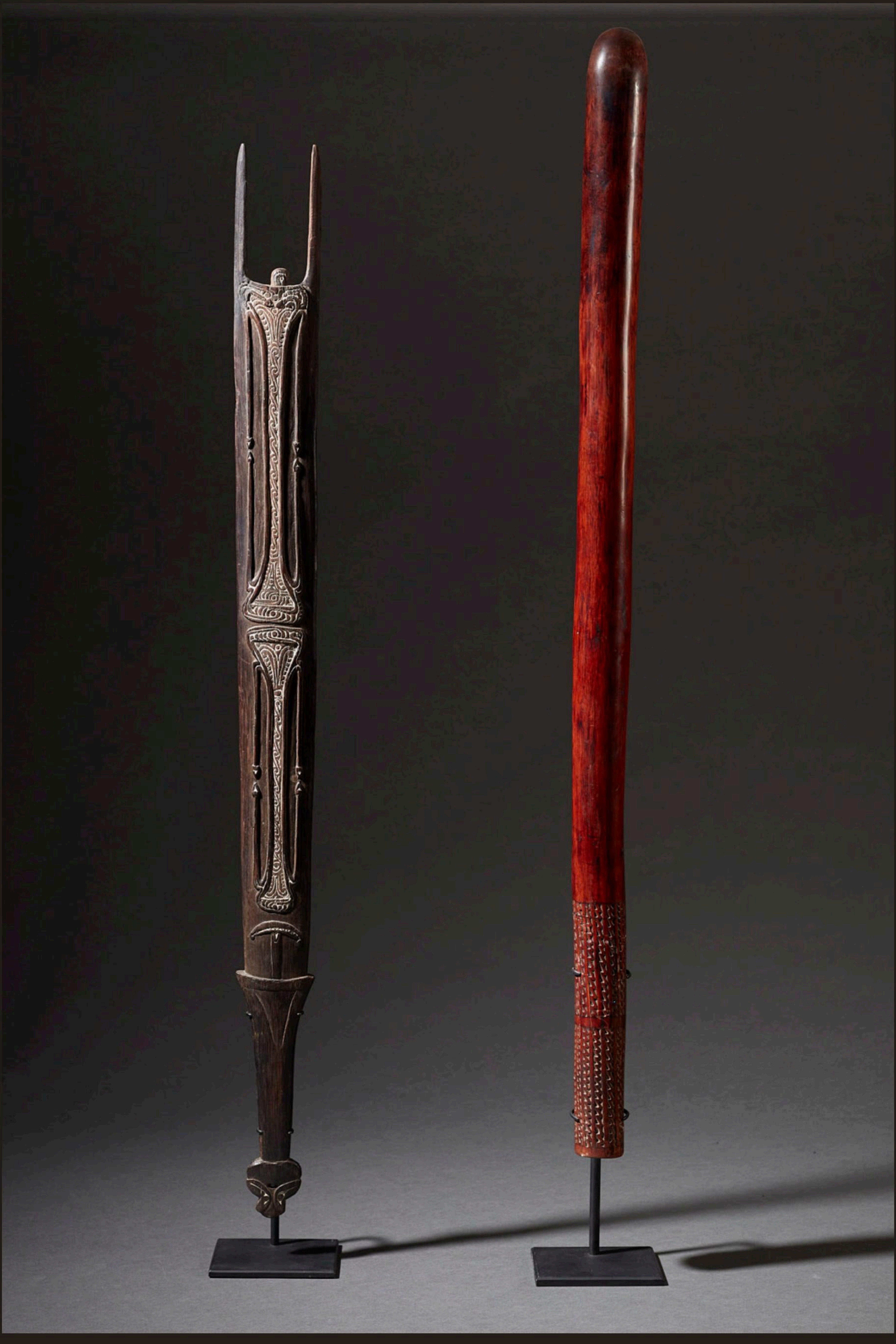
b) FIGHTING POLE CLUB, Bowai, Fiji. 19th C.

These Bowai clubs were the most favored by Fijian warriors in battle - simple and effective at crushing an enemy skull. Fijian handles tend to be parallel, whereas Tongan pole club handles, very similar in all other ways, have a slight flair. Inscribed with geometric zig-zag motifs on the handle.
Ex-Patricia Whitofs collection, UK.

a) 102 x 8 cm	a) $ 3,800
b) 106 x 6 cm	b) $ 2,800







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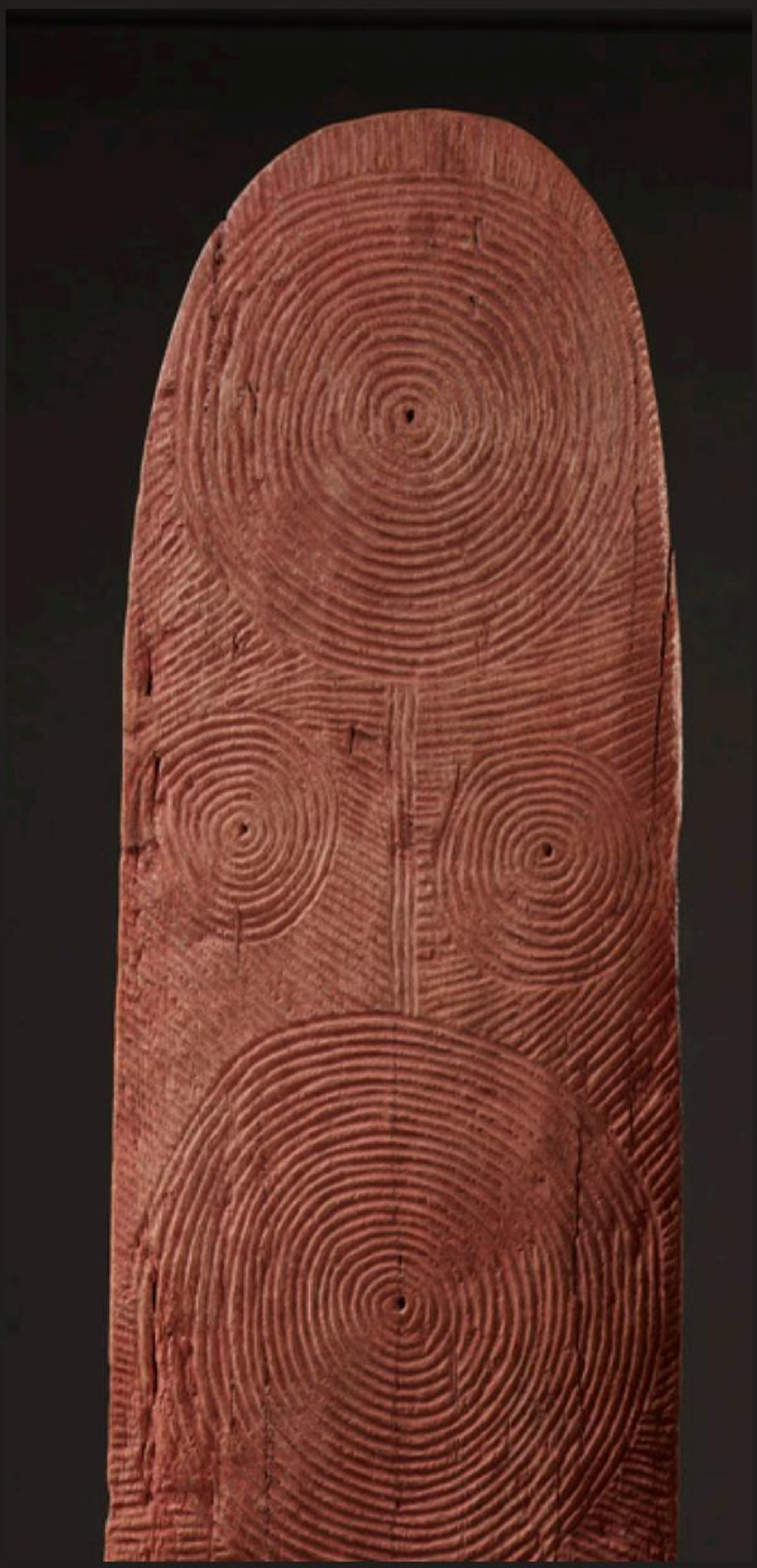
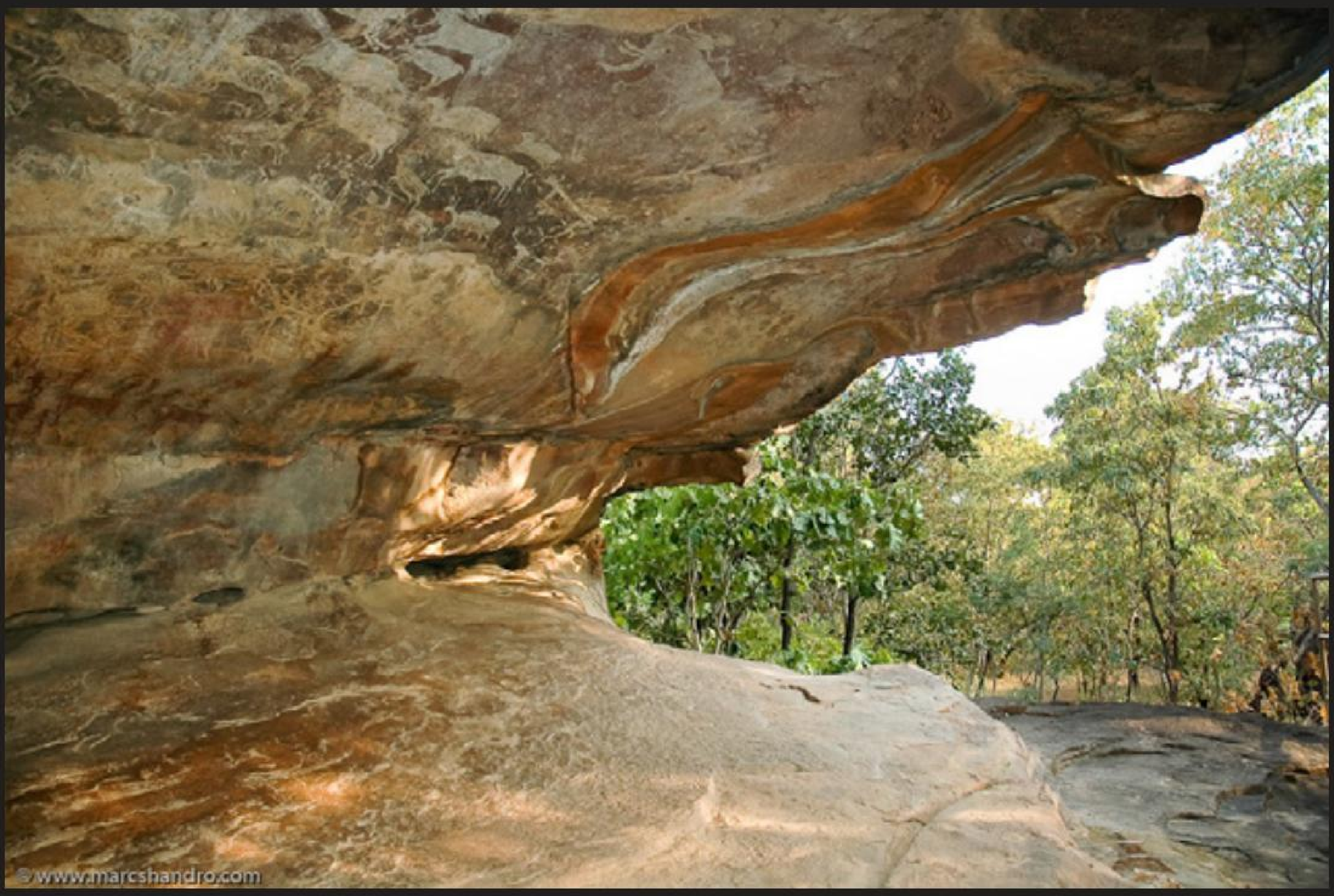
10. TWO MESSAGE BOARDS.

Churringas, Pitjantjara, Central Desert, Australia.
19th C. Or earlier.

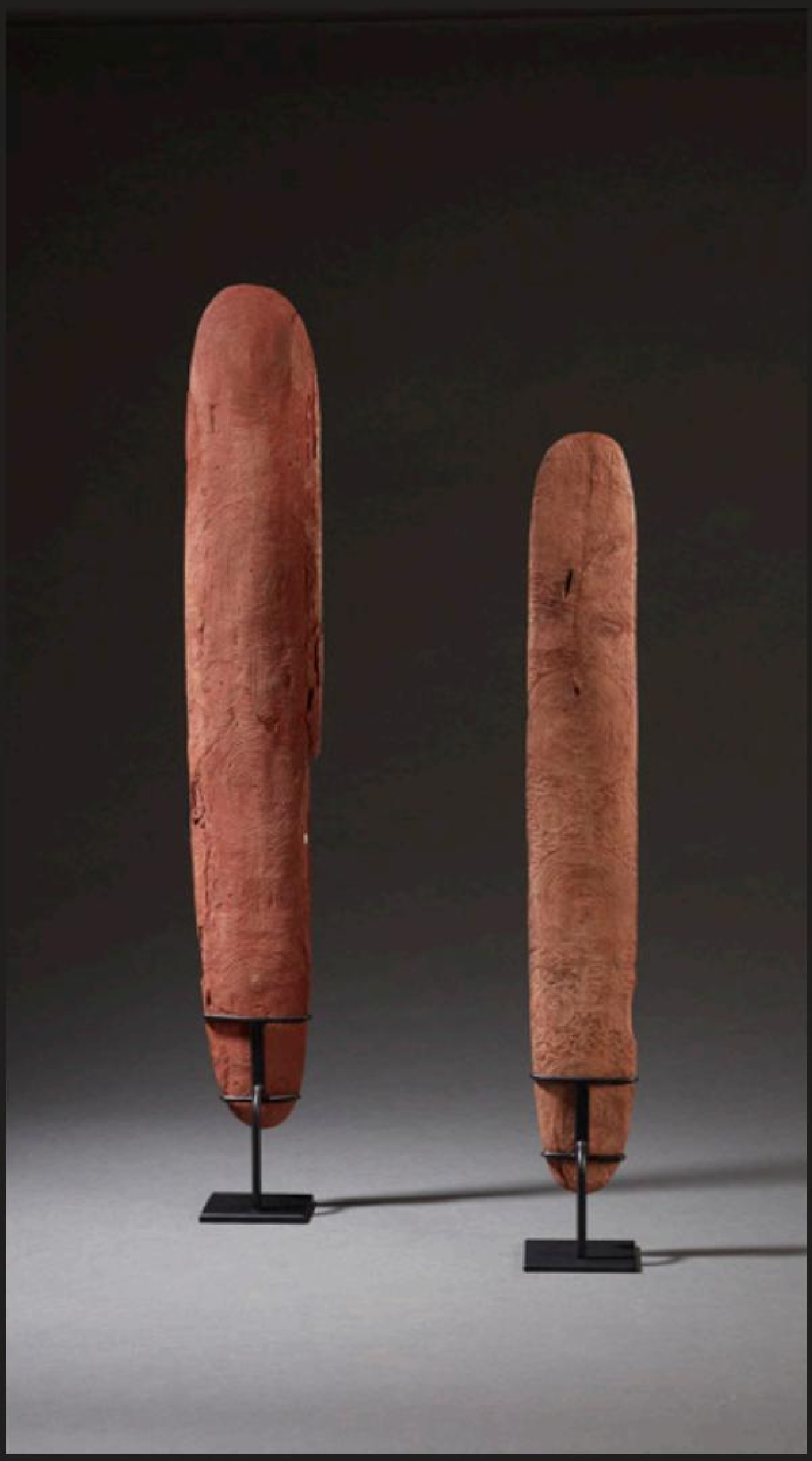
Both these churringas are ancient, most probably hidden in rock shelters over a long period of time. The engraved designs are exceptionally fine and precisely inscribed in essentially circular motifs, interspersed with smaller patterns. There is some deterioration through age, but minimal, and both are strong and stable. They were collected at Angus Downs station Northern Territory, in 1965 by William Dunmall (1928-1996) who, on his working trips to these remote stations in NT and WA, always asked Aboriginal workers if they had any objects to sell. He said that the workers sometimes disappeared for a day or two, bringing back objects that they were eager to sell. He later displayed them in his private museum, *Urumbirra*, in Queensland. After his death the collection was inherited by his niece.

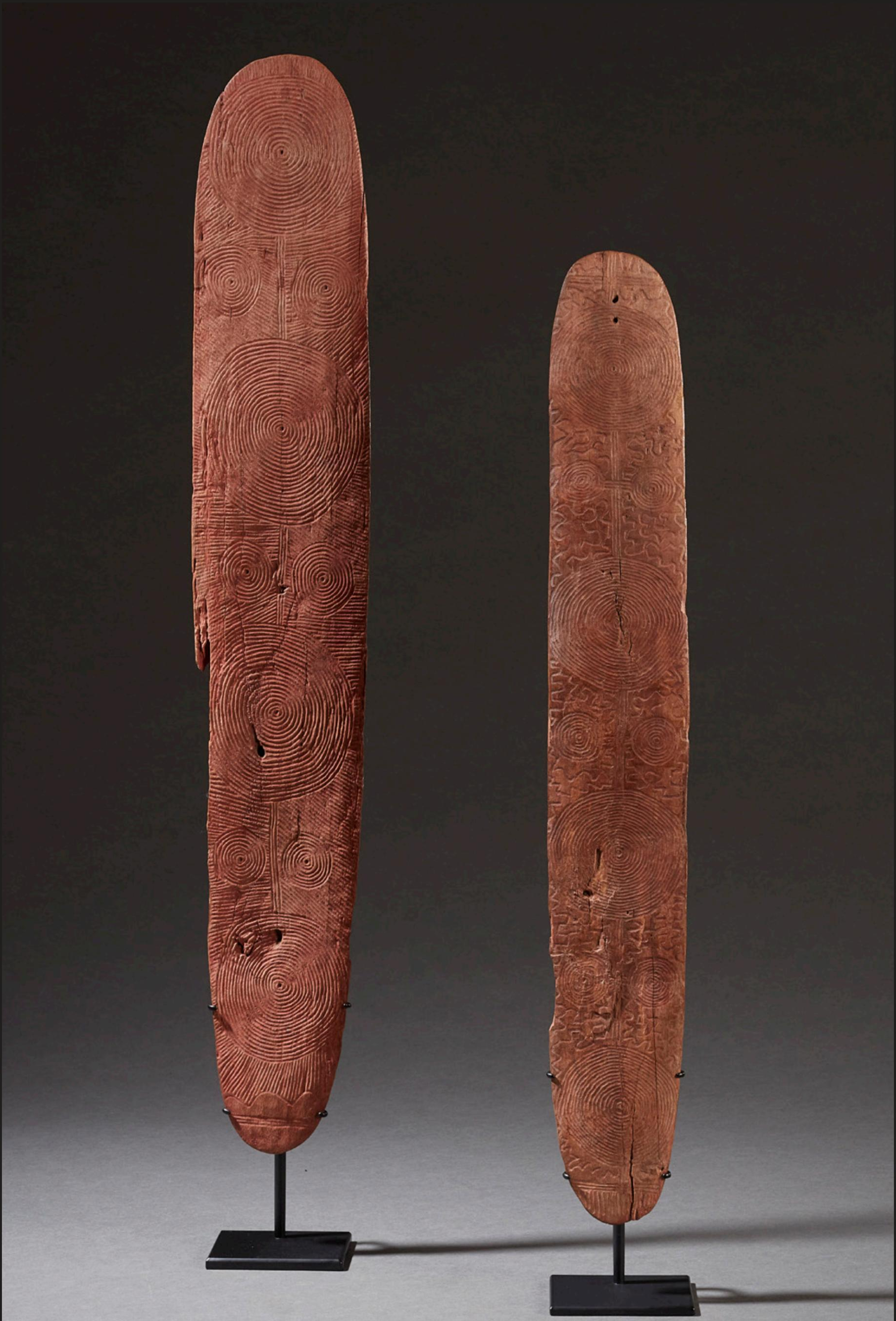


a) 80 x 13 cm	a) $ 4,000
b) 68 x 10 cm	b) $ 3,000



Churringas were typically stored in caves or rock shelters, similar to this one. Nomadic Aboriginals returned regularly to these rock shelters like these, which were generally near ceremonial sites.





11. FIVE YAM MASKS.

Abelam people, East Sepik, PNG.

Yam masks (left too right) or *babamini*, decorated giant yams during the yam lining ceremony. These important ceremonies occur annually after the harvest; the mask is the spiritual face of the yam. They are performed to promote continued fertility.

a) An ancient yam mask, tightly woven and encrusted, painted in blue and pink ochres.

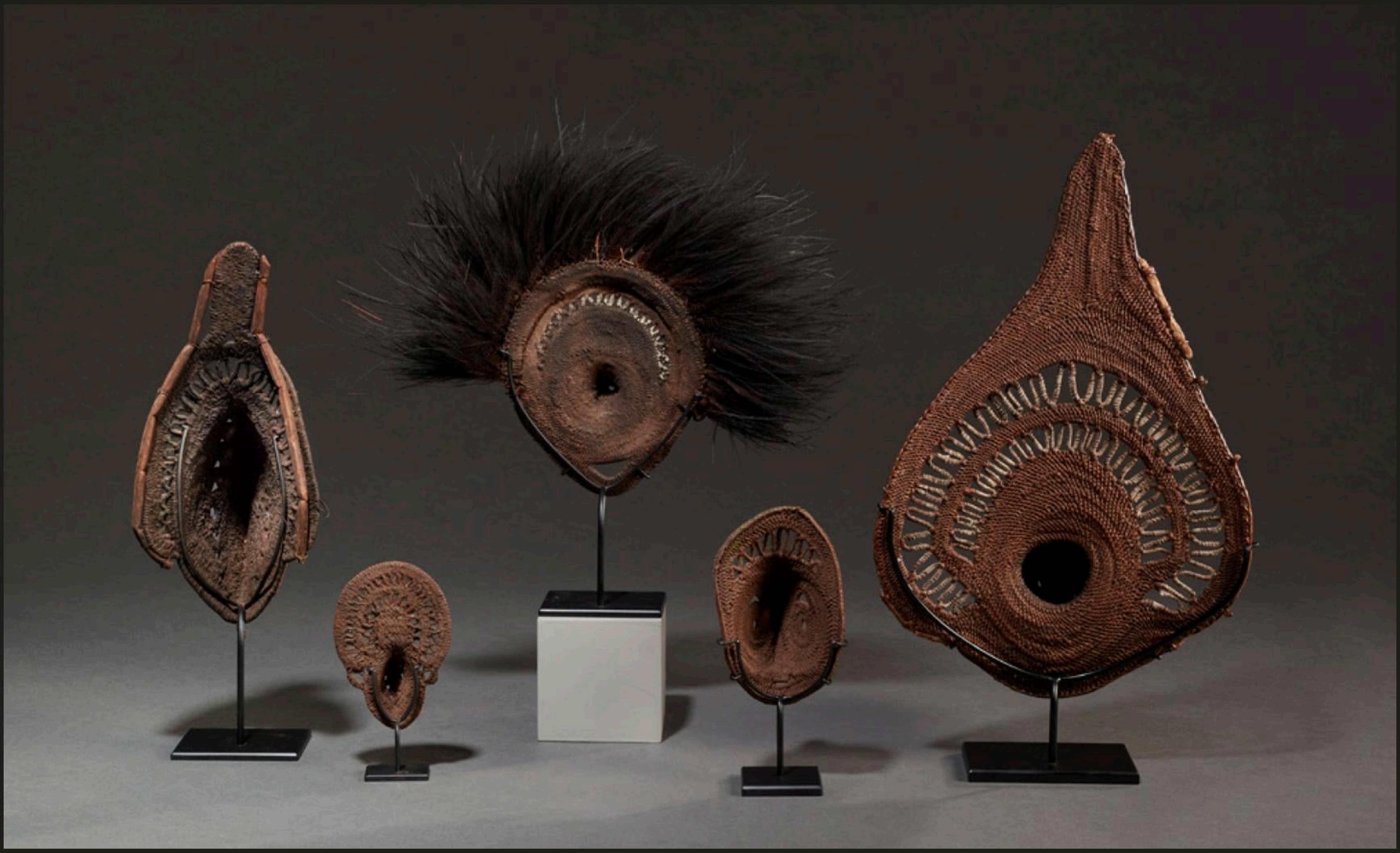
b) A miniature red yam mask.

c) An imposing old mask, with fine detailed weaving's and a crown of cassowary feathers.

d) A smaller yam mask with green and orange pigments.

e) A large old yam mask, with strong parrot-like face, and tight well-crafted headdress.

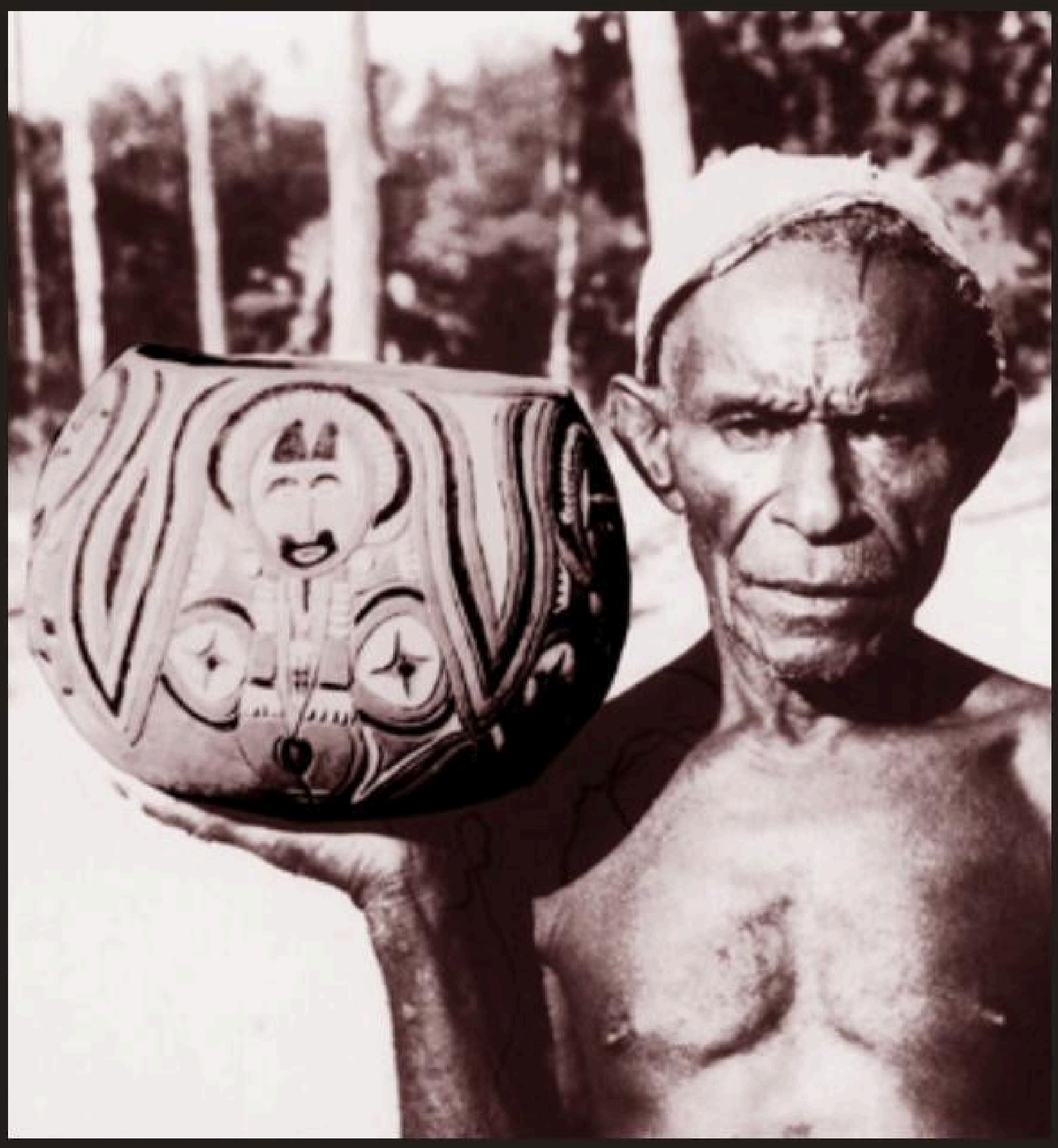
a) 35 x 13 x 16cm	a) $ 900
b) 13 x 9 x 5 cm	b) $ 400
c) 32 x 37 x 5 cm	c) $ 1,200
d) 16 x 10 x 9 cm	d) $ 600
e) 44 x 29 x 16cm	e) $ 1,000



12. RITUAL POTTERY BOWL.

Sarakum Village, Wosera, Southern Abelam, PNG.
Artist: Bangamale circa 1976.

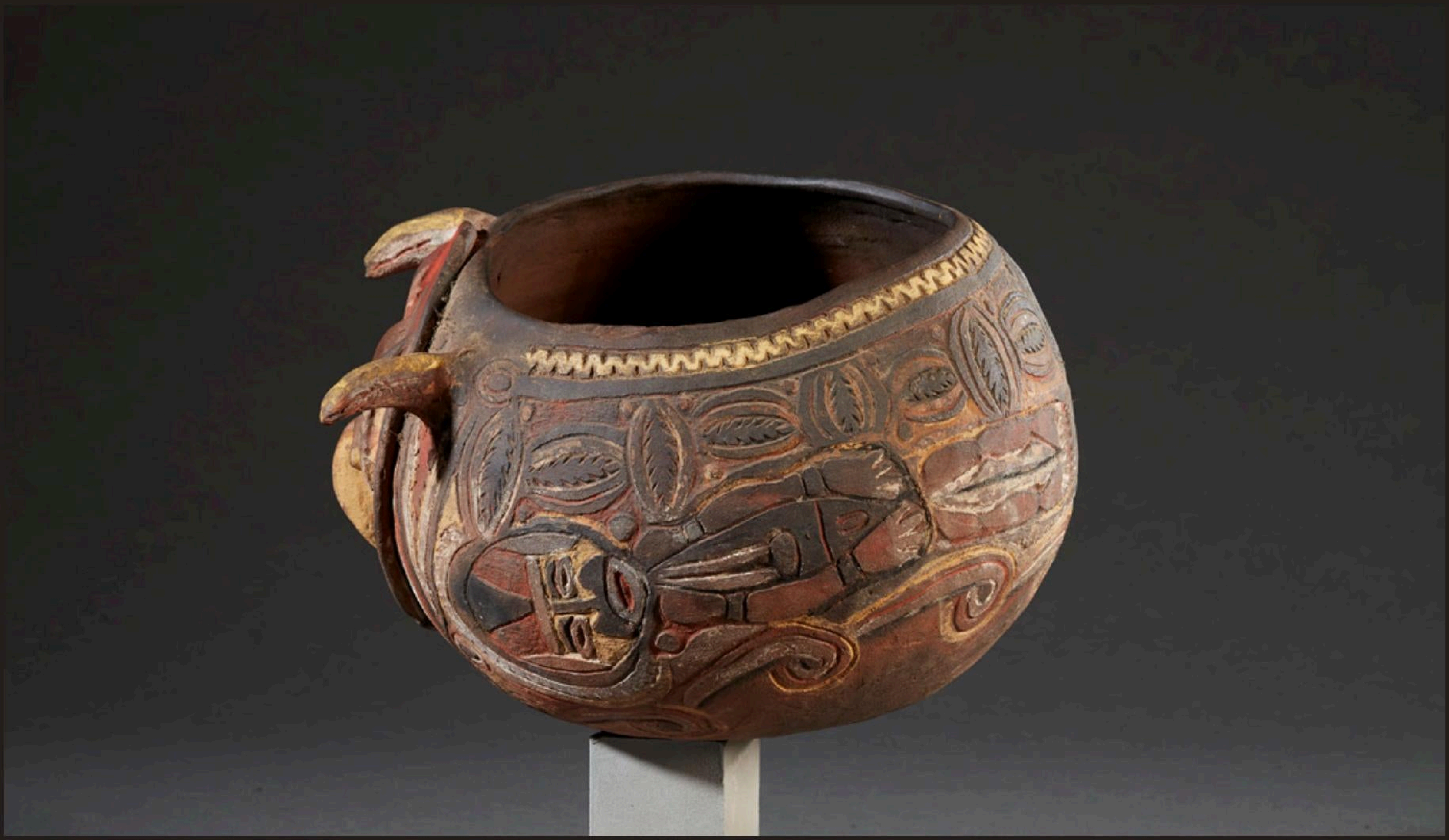
These highly decorated pottery bowls, *kwam*, were used only in rituals, by initiates who ate only a white soup (made of coconut, taro and yam) from them. They were kept in the Spirit House, with strict sanctions. The designs are all spirit-related, dominated by the large spirit face, and horn-bill beaks on either side.
The two villages of Sarakum and Stapigum were the center of pottery production in the Wosera.
Collected in the village of Sarakum in 1976 by Chris Boylan.

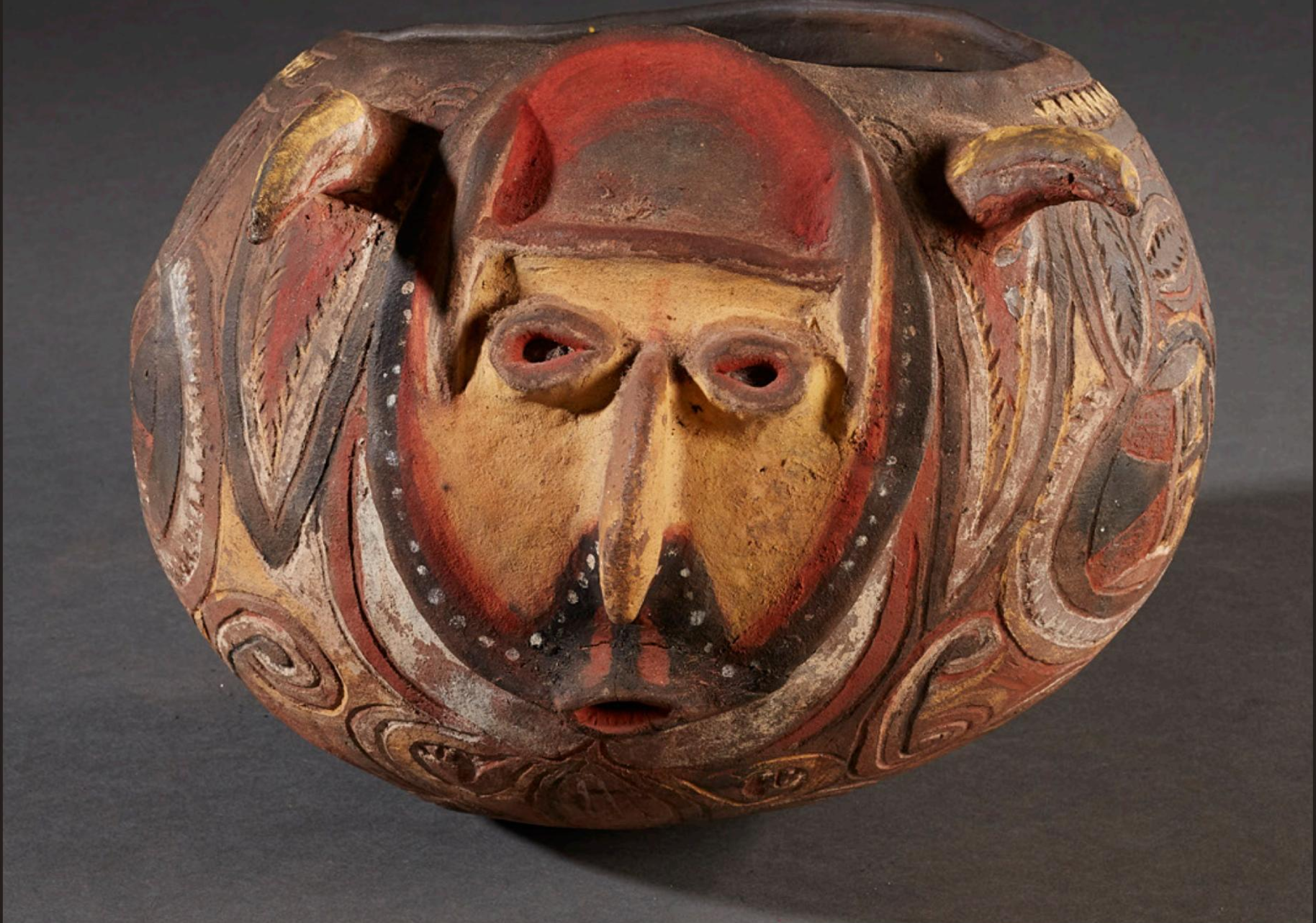


Bangimale of Sargum,
Wosera, the most famous of all Wosera potters
Photo: Margaret Tuckson collection. 1980

19 cm high x
32 cm diameter

$ 1,800

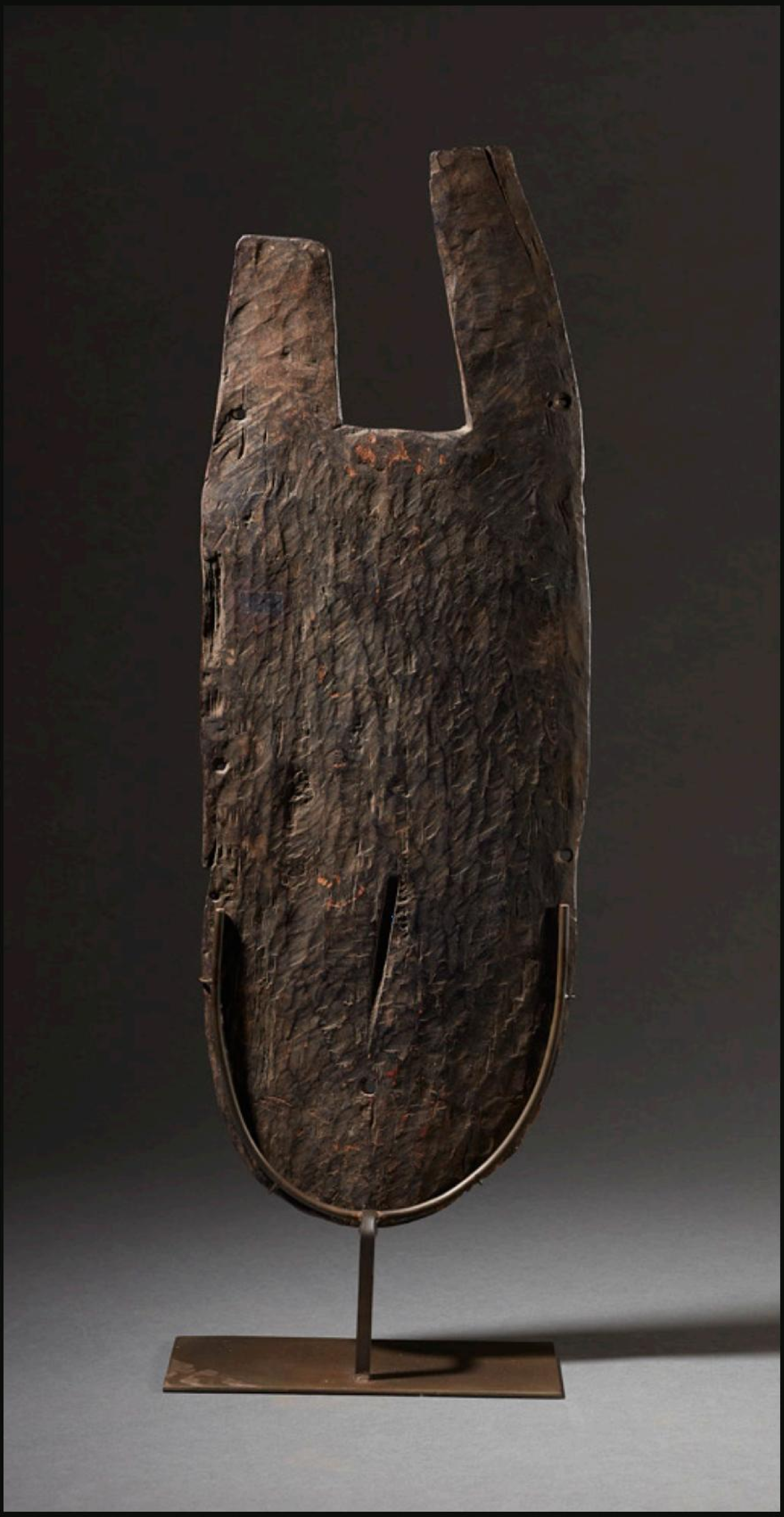




13. UNDERARM FIGHTING SHIELD.

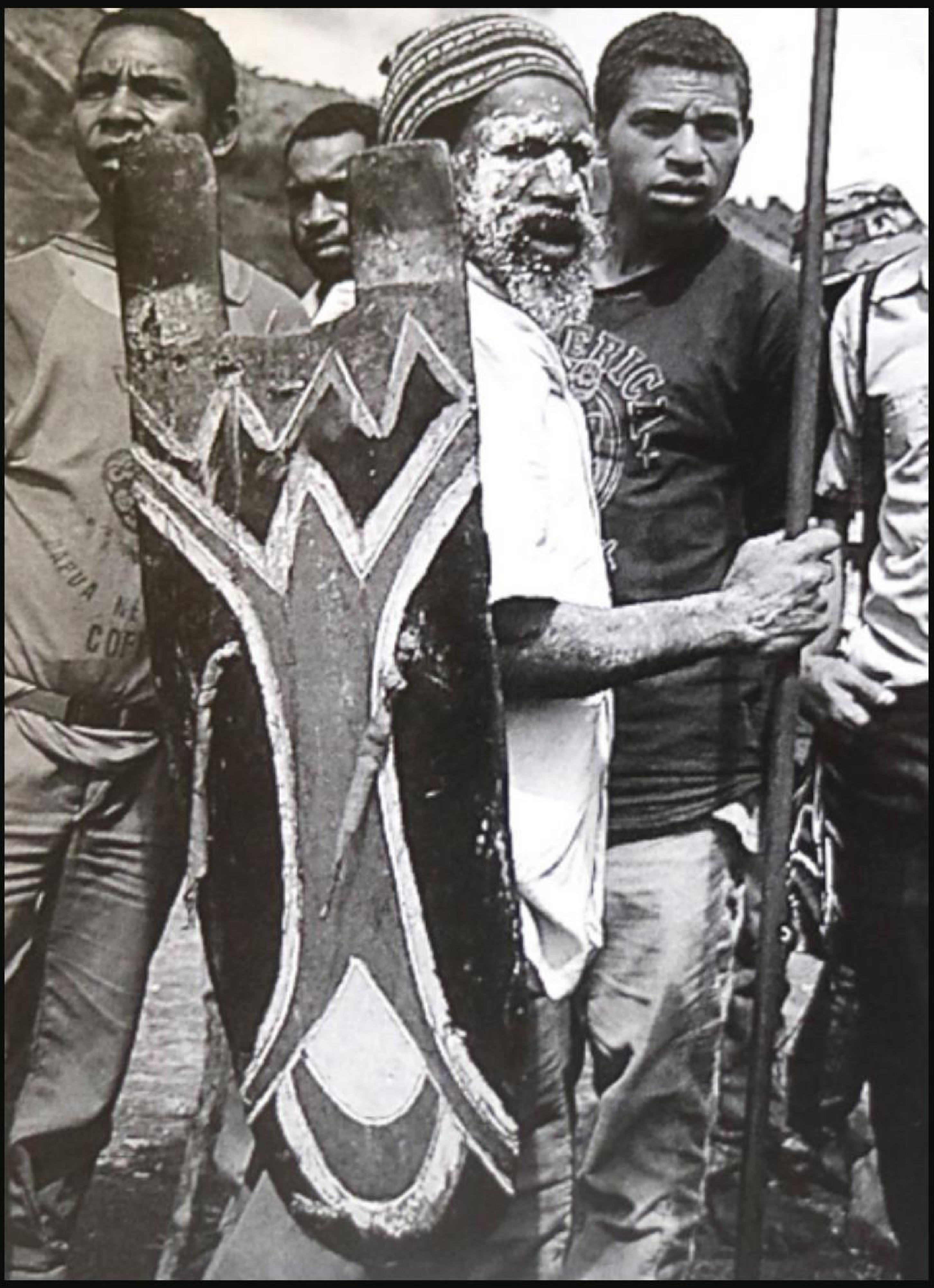
Korkor shield, Mendi Valley, Southern Highlands, PNG. Stone-carved. Early 20th C.

Such shields are carried tight under the armpit, slung over the shoulder with a rope sling, to protect the warrior’s torso as he uses his bow and arrows. It is light and easy to manoeuvre.
At first contact in 1940s-1950s, these korkor shields were quite common (looking at early photographs) but soon after used less and less, so that now they are quite rare. The anthropomorphic image is generally considered to be an ancestor, giving protection to the warrior, and red the colour of victory (and also revenge, for deaths avenged). This is a pre-contact stone-carved shield.
Ex-Elizabeth Pryce collection, Sydney

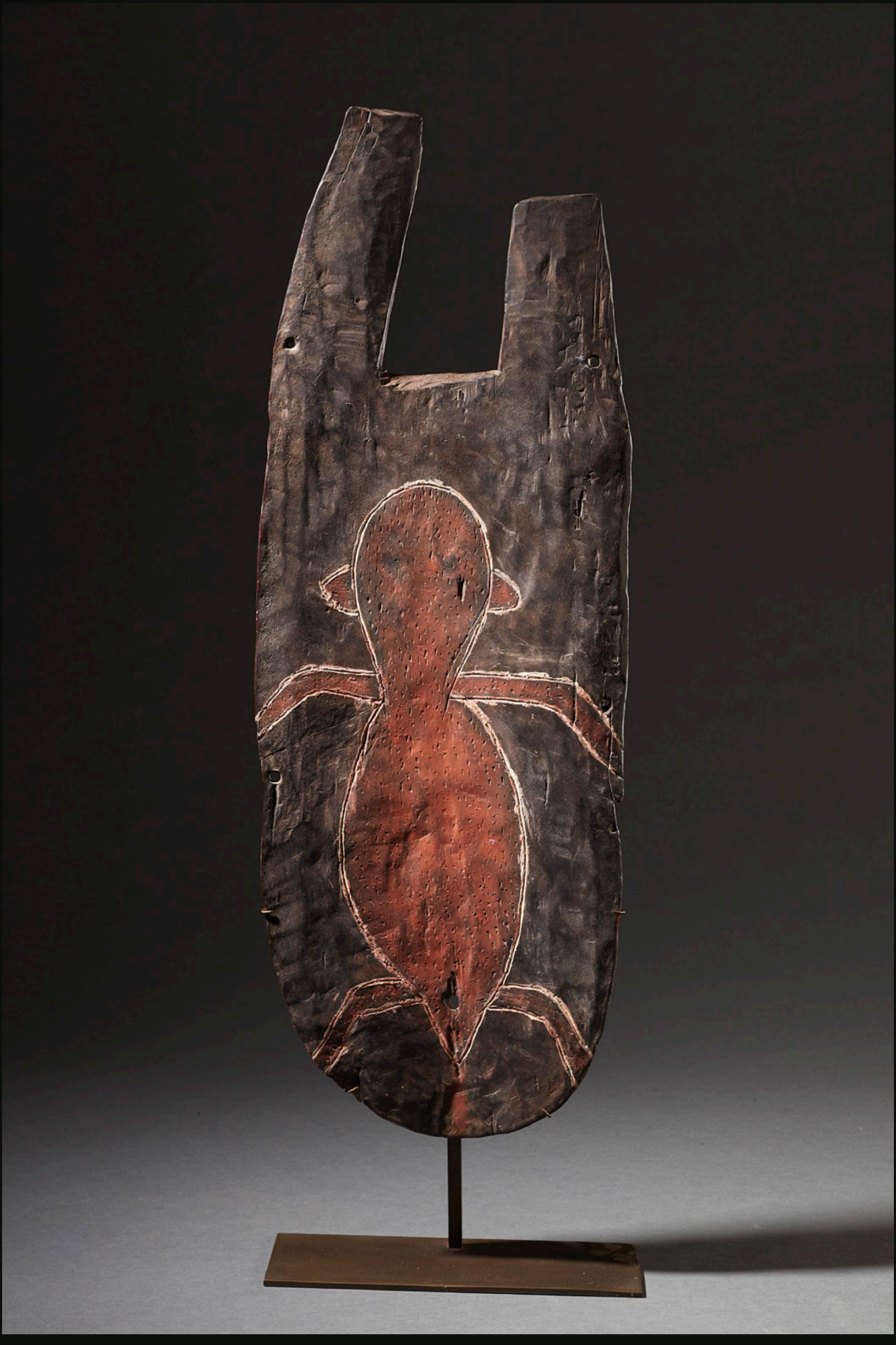


90 x 32.5 cm

$ 6,000



Warrior preparing for war, carrying his korkor. Photo: Chris Boylan, Mendi, 1976

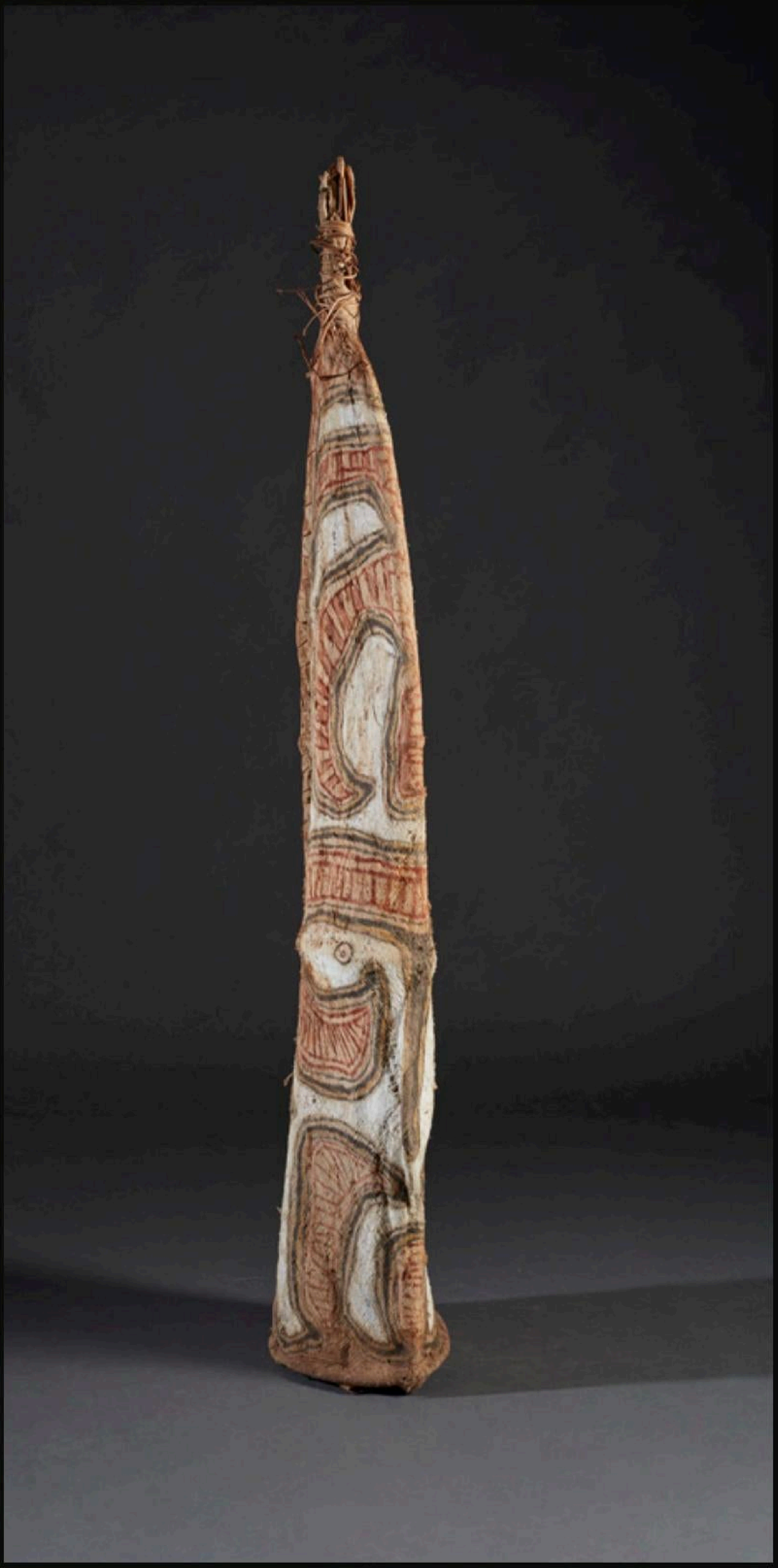


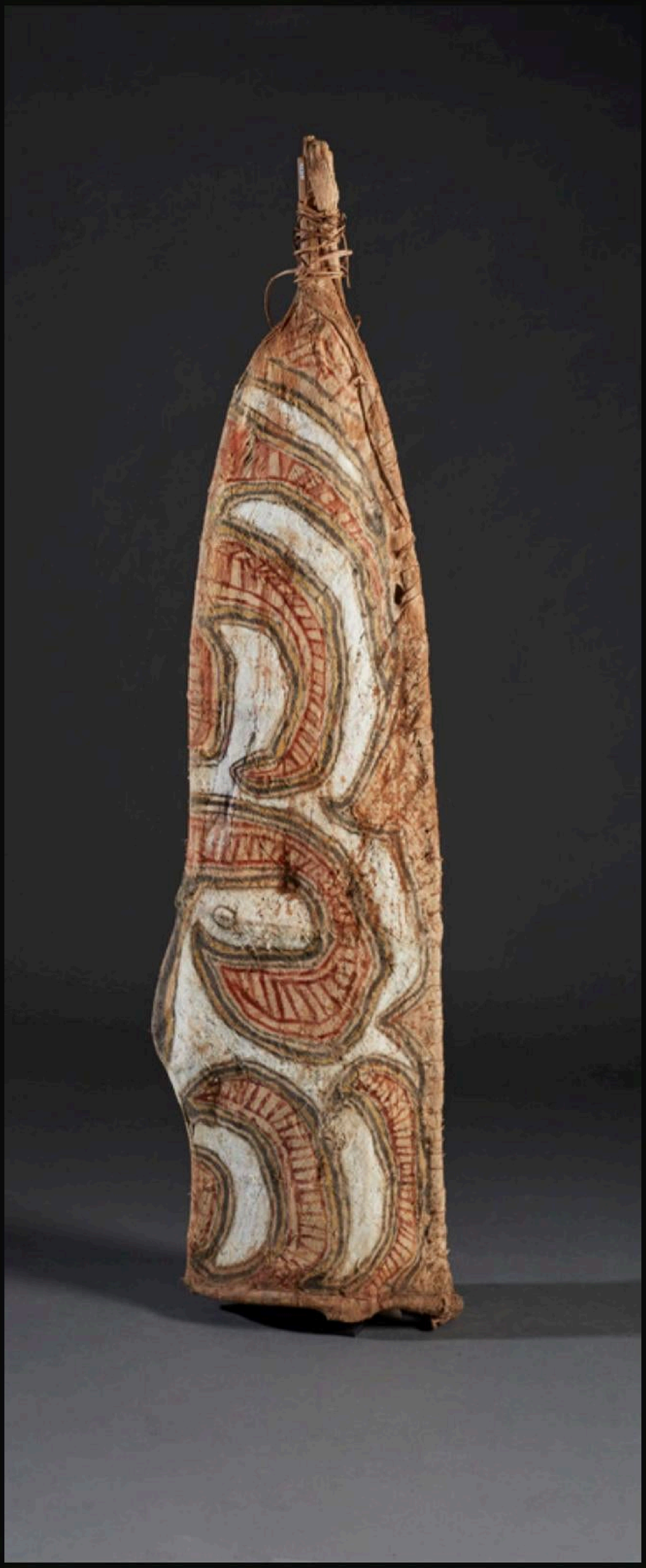
14. TAPA DANCE MASK.

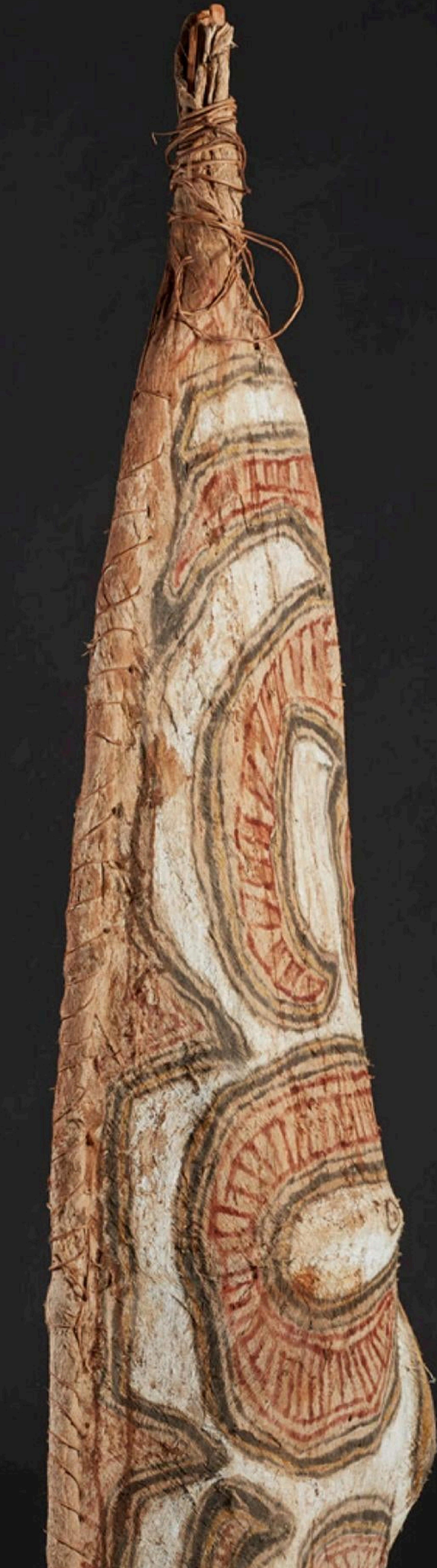
Nakanai, East New Britain, PNG.

In most museums and collections, these tapa masks are devoid of their framework, and displayed as a flattened sheet of bark. However, in ceremony, this is how they really look. The painted tapa is sewn around a conical framework; in ceremony, the dancer would be covered by a flowing grass skirt.
Ex-Urrimbirra Museum, Hervey Bay, Queensland; ex collection William Dunmall (1929-1996); collected by Edward Tull c. Late 1950s-1960s.

160 x 41 x 25 cm $ 4,000



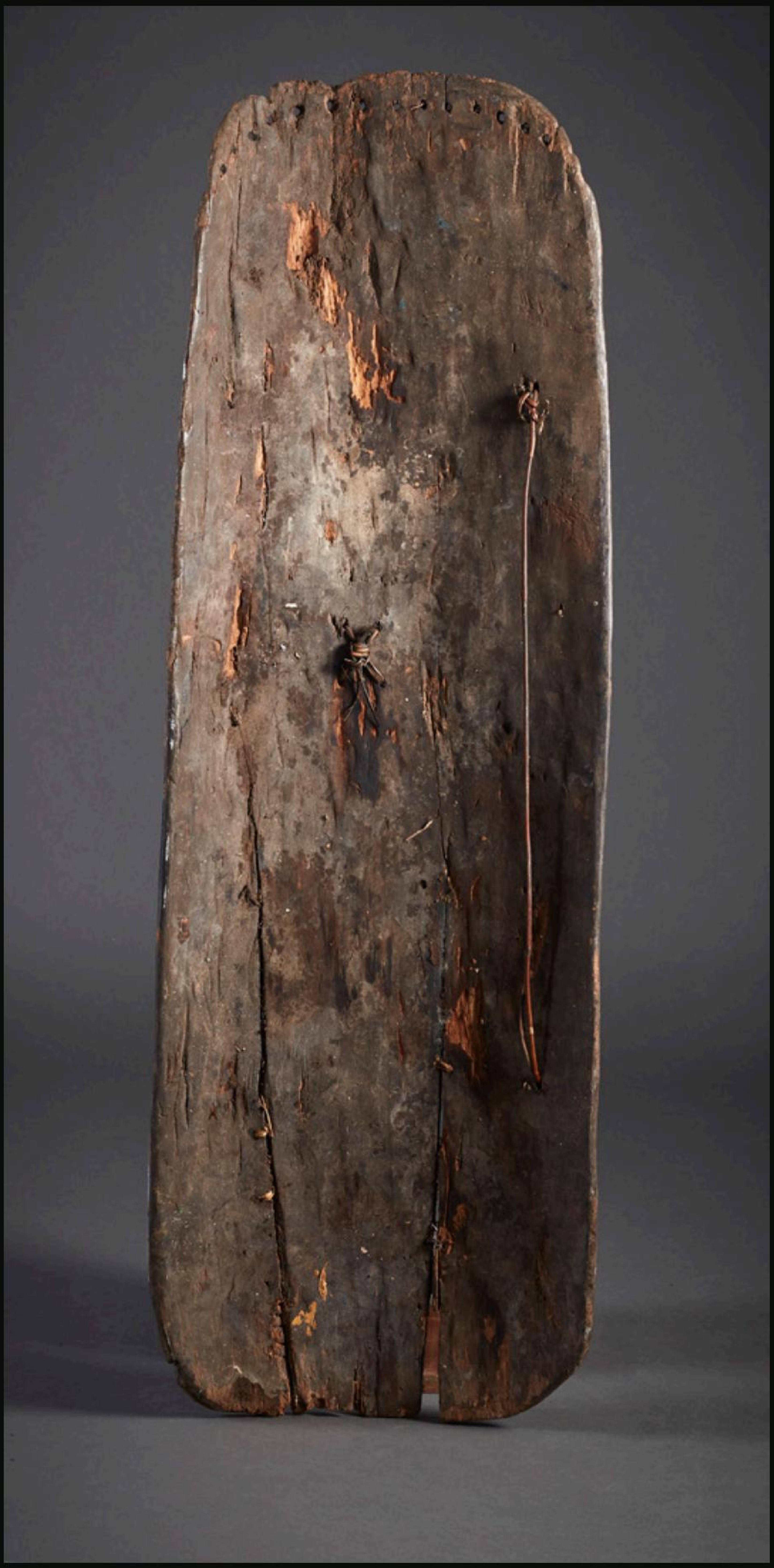




15. PHANTOM SHIELD.

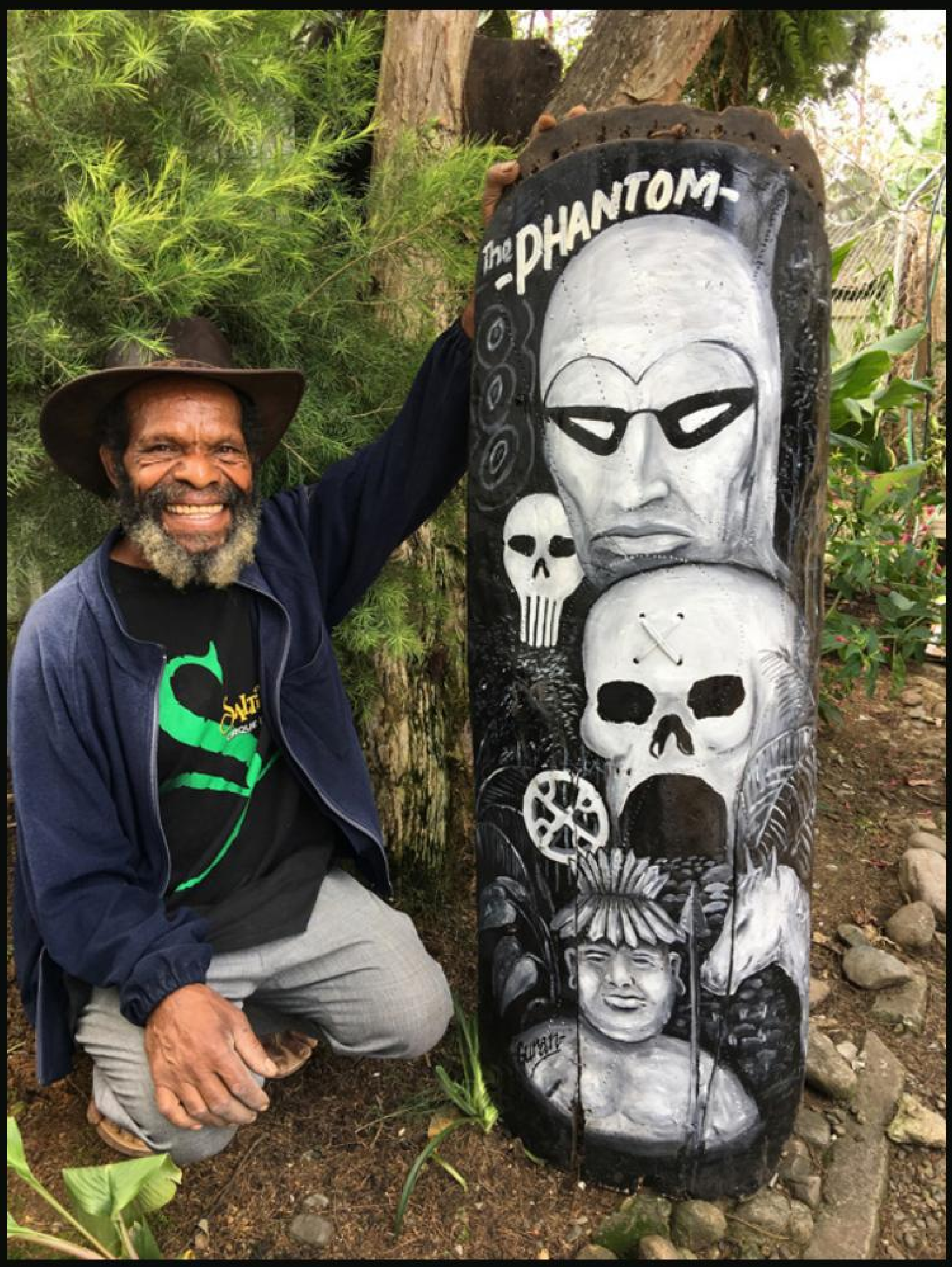
Wahgi Valley, PNG Highlands.

In the 1980s warfare re-established itself in the New Guinea Highlands, and this next generation of educated warriors looked for new motifs, beyond the traditional abstract designs, to decorate their shields.
This shield is painted by a known artist, John Wahgi, who loved The Phantom comics, and his rendition echoes comic-like format. He depicts the Phantom's head, the skull cave, the African chief, and Hero, the Phantom's horse. Published pp249, "Man Who Cannot Die".

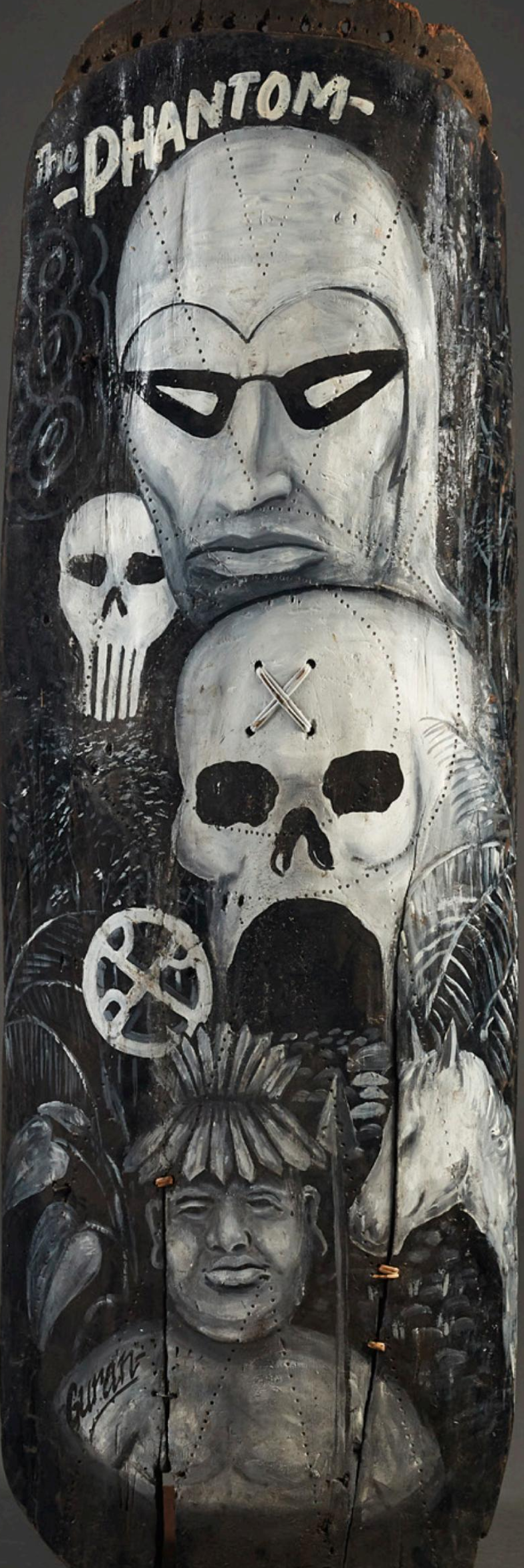


135 x 47 x 9 cm

$ 4,800



Phantom Shield. Artist: John Wahgi
Photo: Chris Boylan, 2012
Published MAN WHO CANNOT DIE, pp249.


The -PHANTOM-
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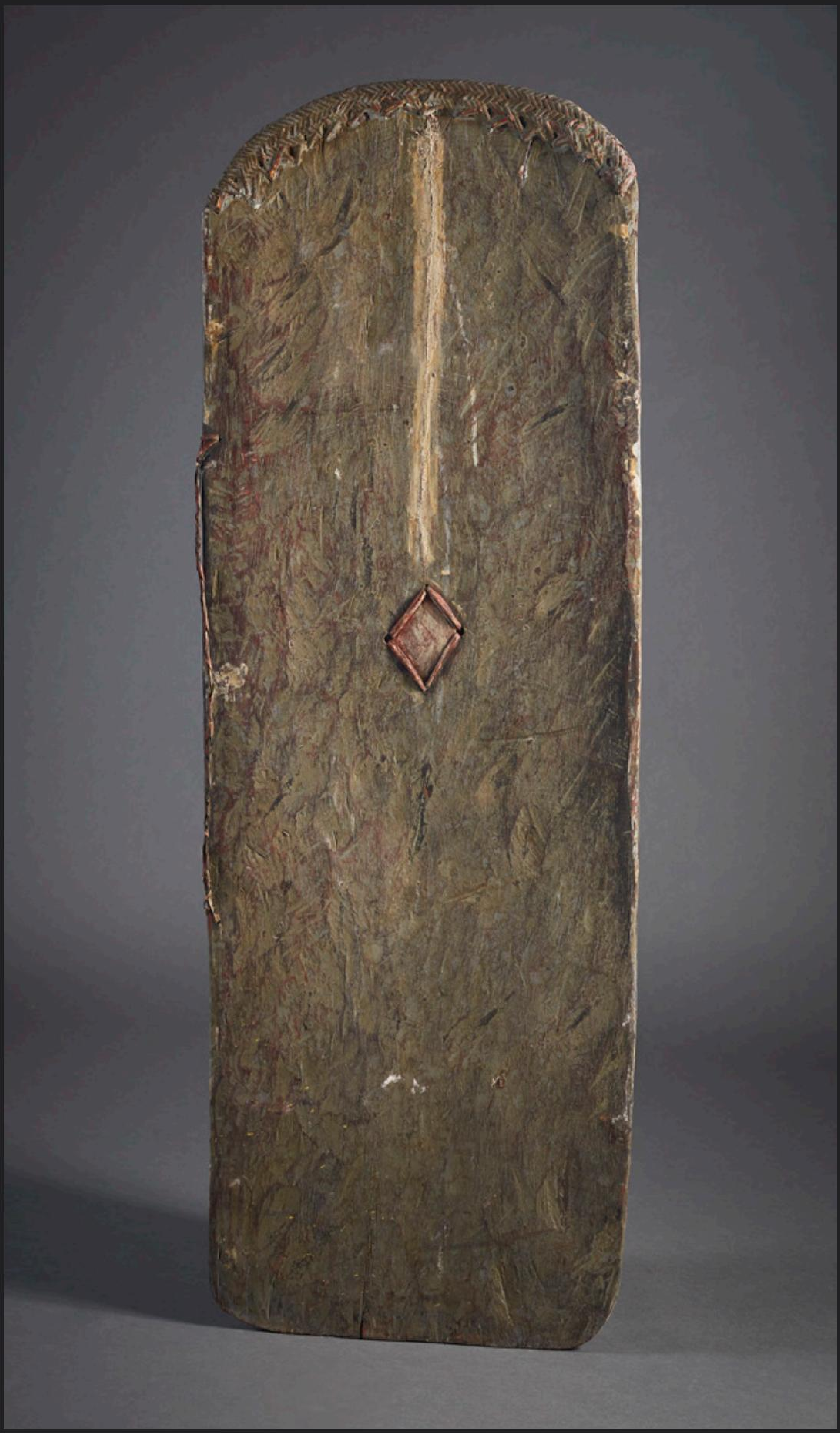
16. SP BEER SHIELD.

Wahgi Valley, PNG Highlands.

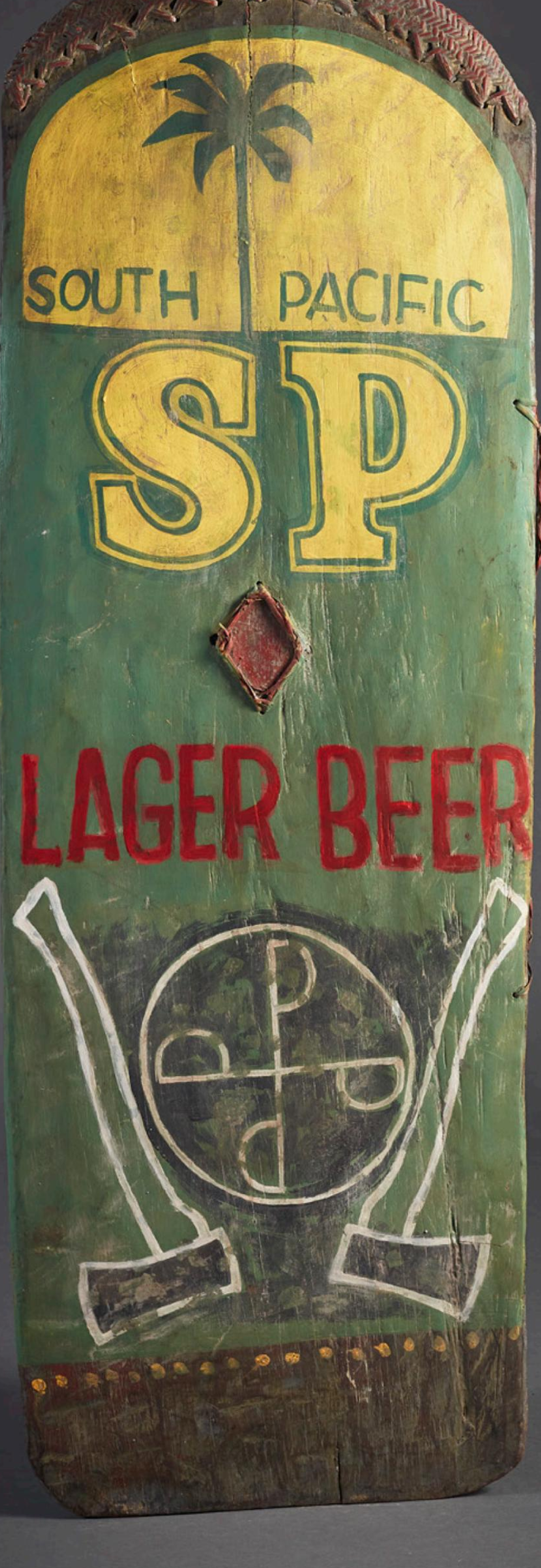
In the 1980s when warfare re-asserted itself in the New Guinea Highlands, this first generation of educated warriors began to use “new” motifs, that often also used words. Designs incorporating Coca-Cola, Pepsi-Cola and SP Beer appeared. On this shield the SP Beer logo with its palm tree is used, along with two metal axes, part of the armory of new weapons in warfare. Soon after guns began to be used, and the use of wooden shields in the main Wahgi Valley all but ceased by about 2000.



145 x 29.5 cm

$ 3,800

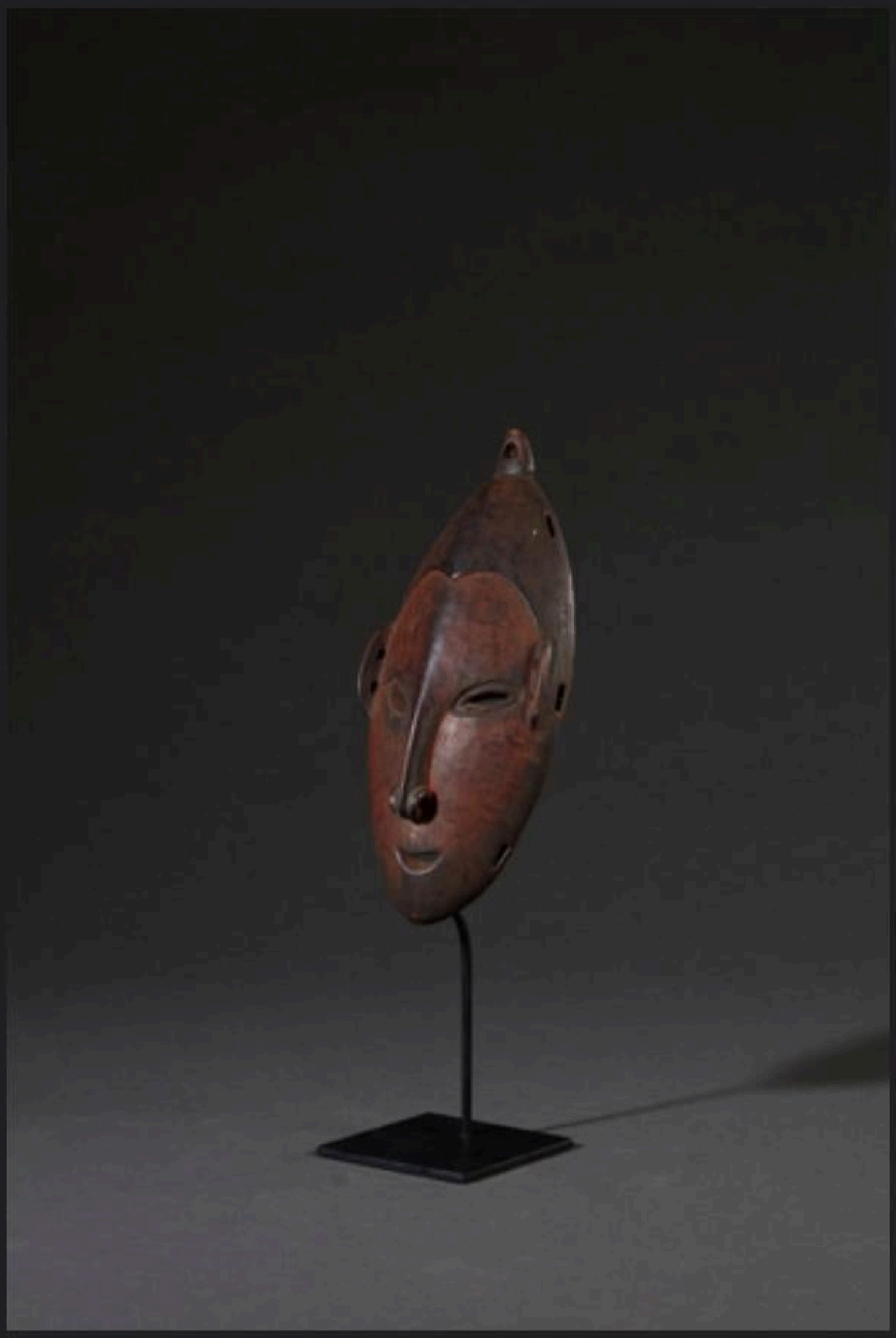
SINCE 1952
SP
LAGER BEER
330ml

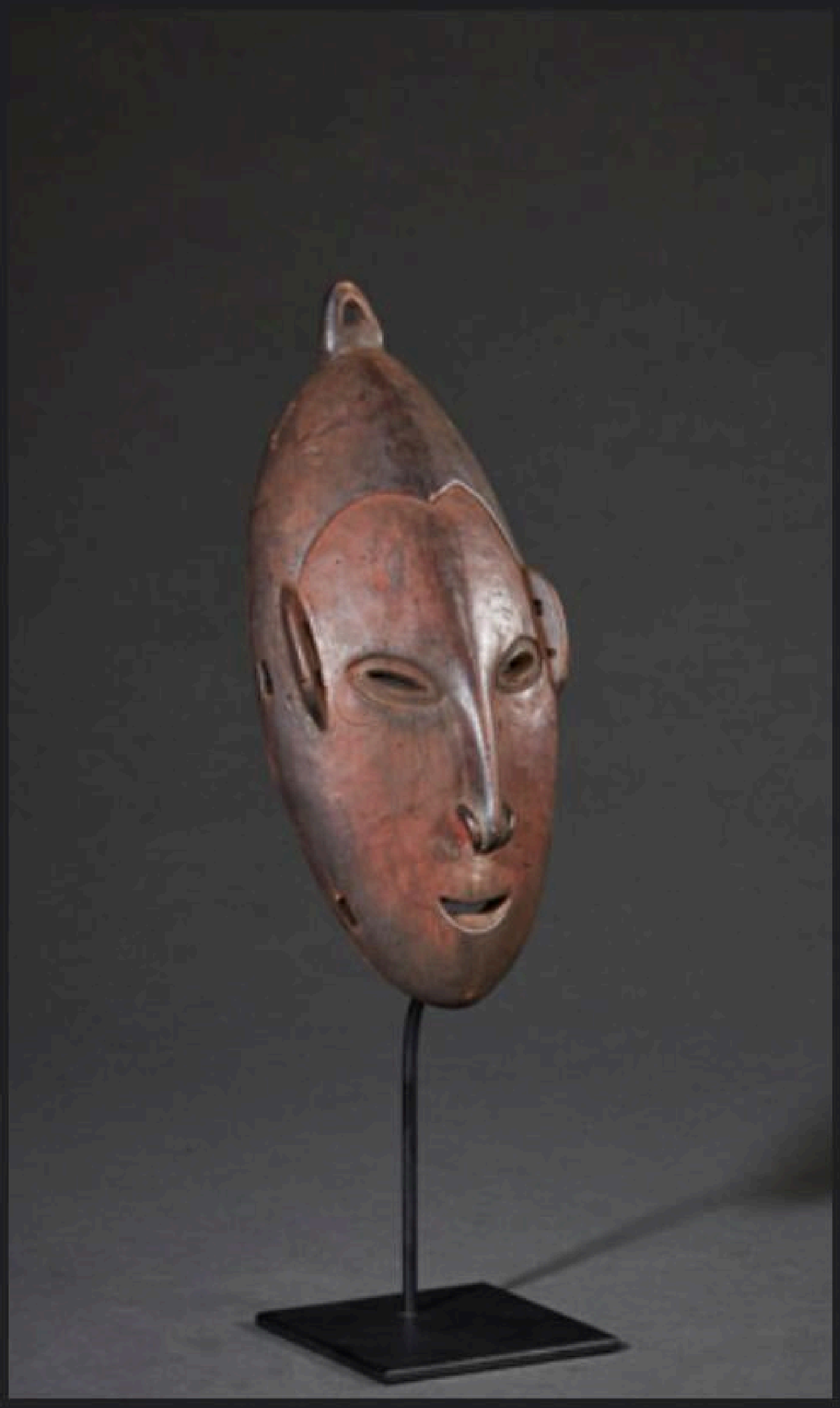

SOUTH PACIFIC
SP
LAGER BEER

17. DANCE MASK.

Ramu River, North Coast, PNG. Early 20th C. Personal name, *Sarat Marago*

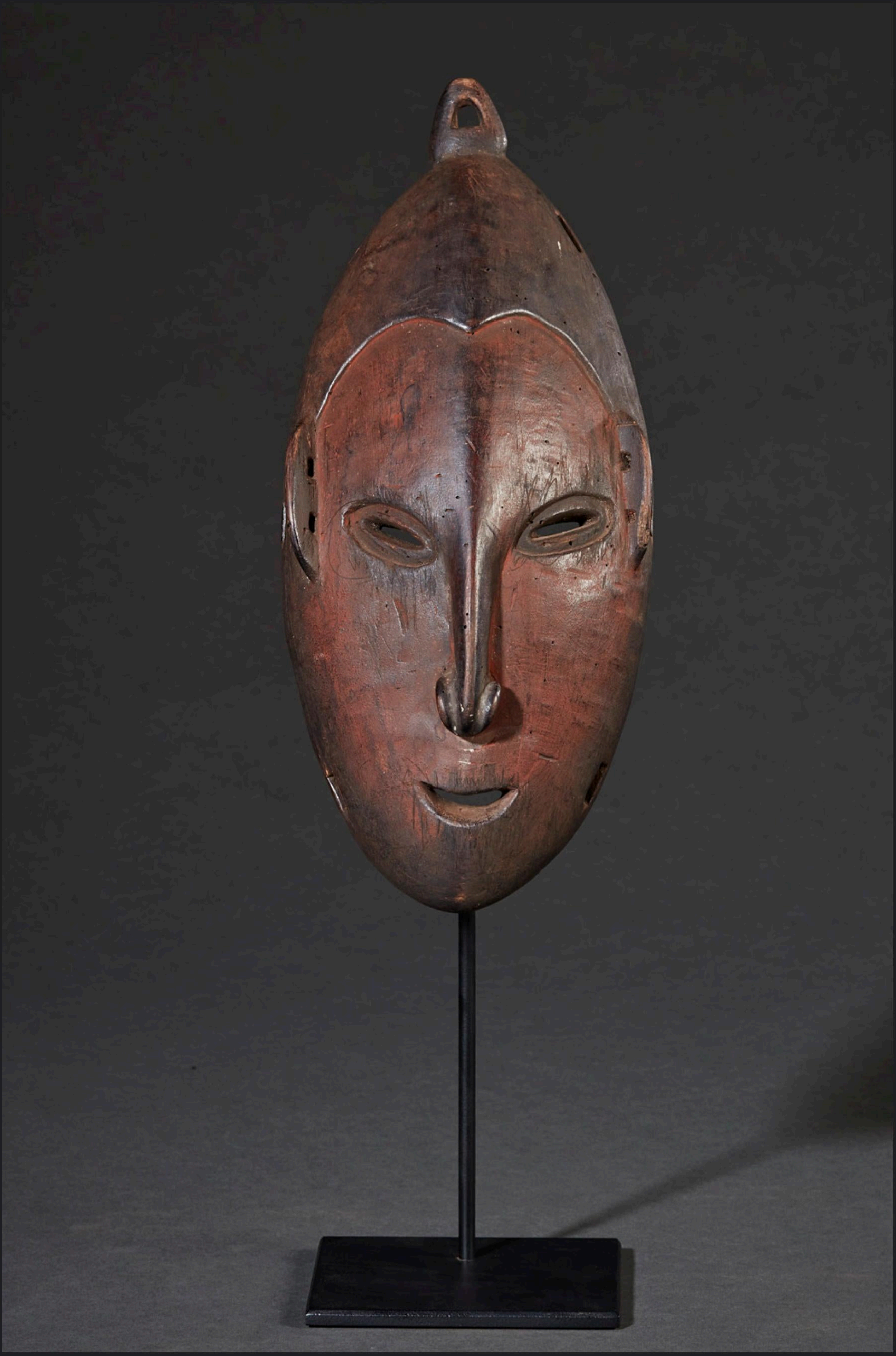
This mask is old, certainly early 20th C, if not older; it is oval in form, with a strong forehead connecting into the phallic-like nose. The eyes would once have had pearl shell ovular rings.
Like most masks of the Lower Sepik/ Ramu, it has holes around its perimeter for attachment to a larger dance costume; these holes are unusually rectangular in shape.
The mask is associated with the moon, *Karewan*, and its important use in ceremonial dancing is connected with marriage.
The mask is in good condition. It has a wonderful patina built up over many years of use.
Remnants of red pigment are still obvious on the main face area.
Masks are given a personal name when first entering the ritual field, and this name then remains with the mask throughout its life. This mask is named *Sarat Marago*.
The red colour is said to make the mask "hot" and is magical in its own right. The mask is painted fresh before each event when its intercession is required.





33 x 15 x 6 cm

$ 3,800

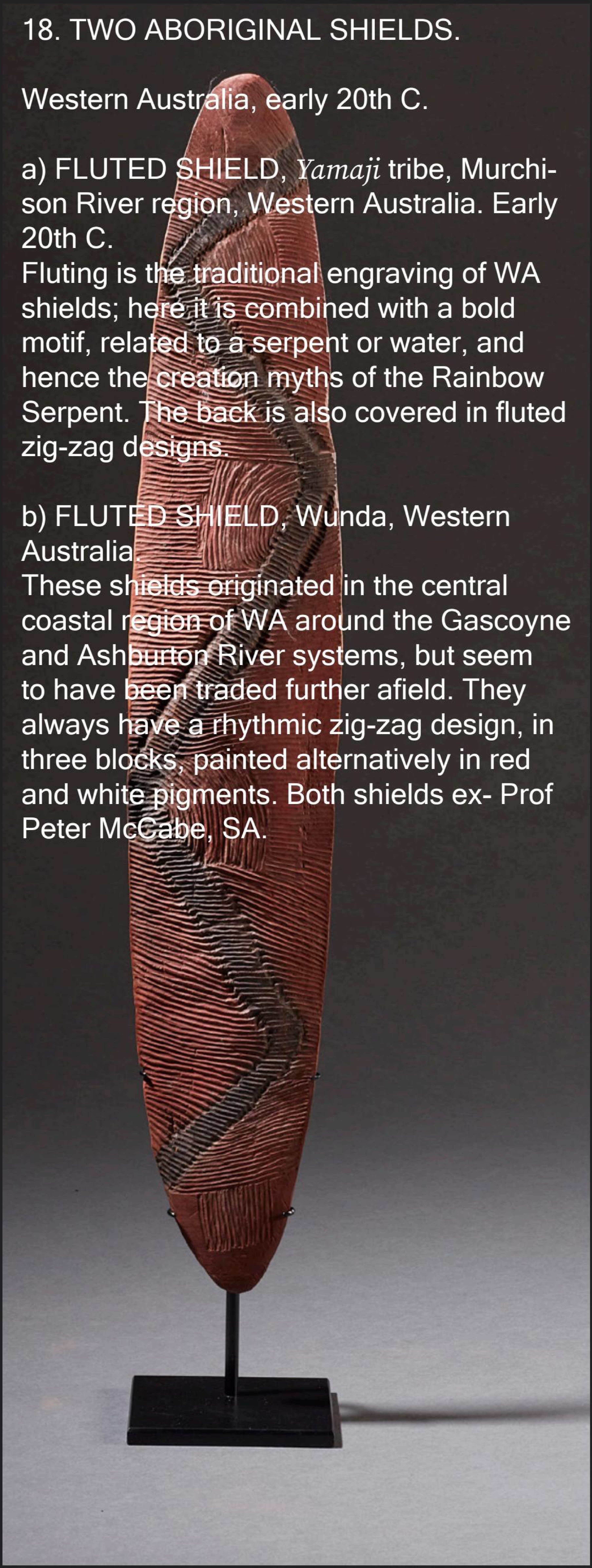


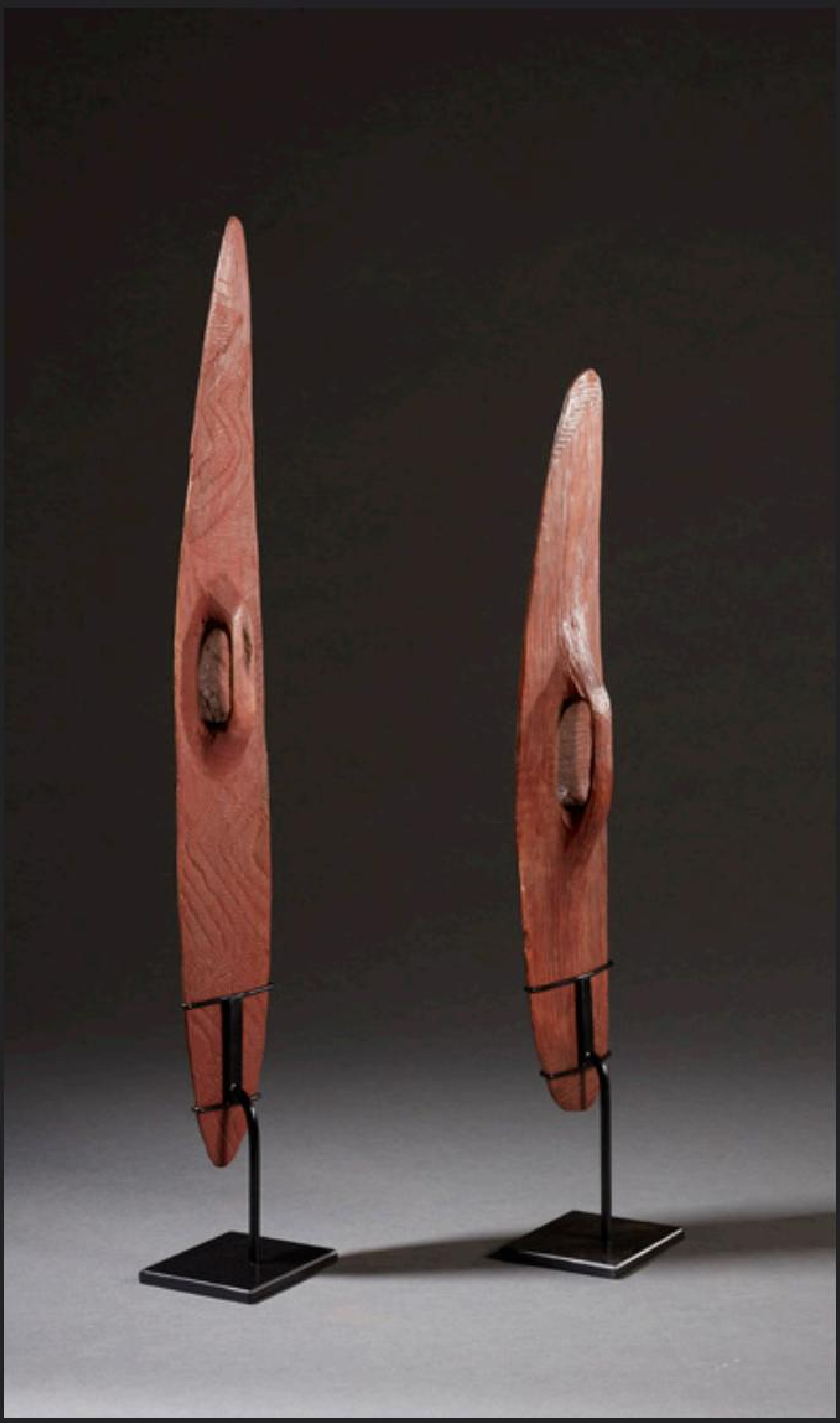
18. TWO ABORIGINAL SHIELDS.

Western Australia, early 20th C.

a) FLUTED SHIELD, *Yamaji* tribe, Murchison River region, Western Australia. Early 20th C.
Fluting is the traditional engraving of WA shields; here it is combined with a bold motif, related to a serpent or water, and hence the creation myths of the Rainbow Serpent. The back is also covered in fluted zig-zag designs.

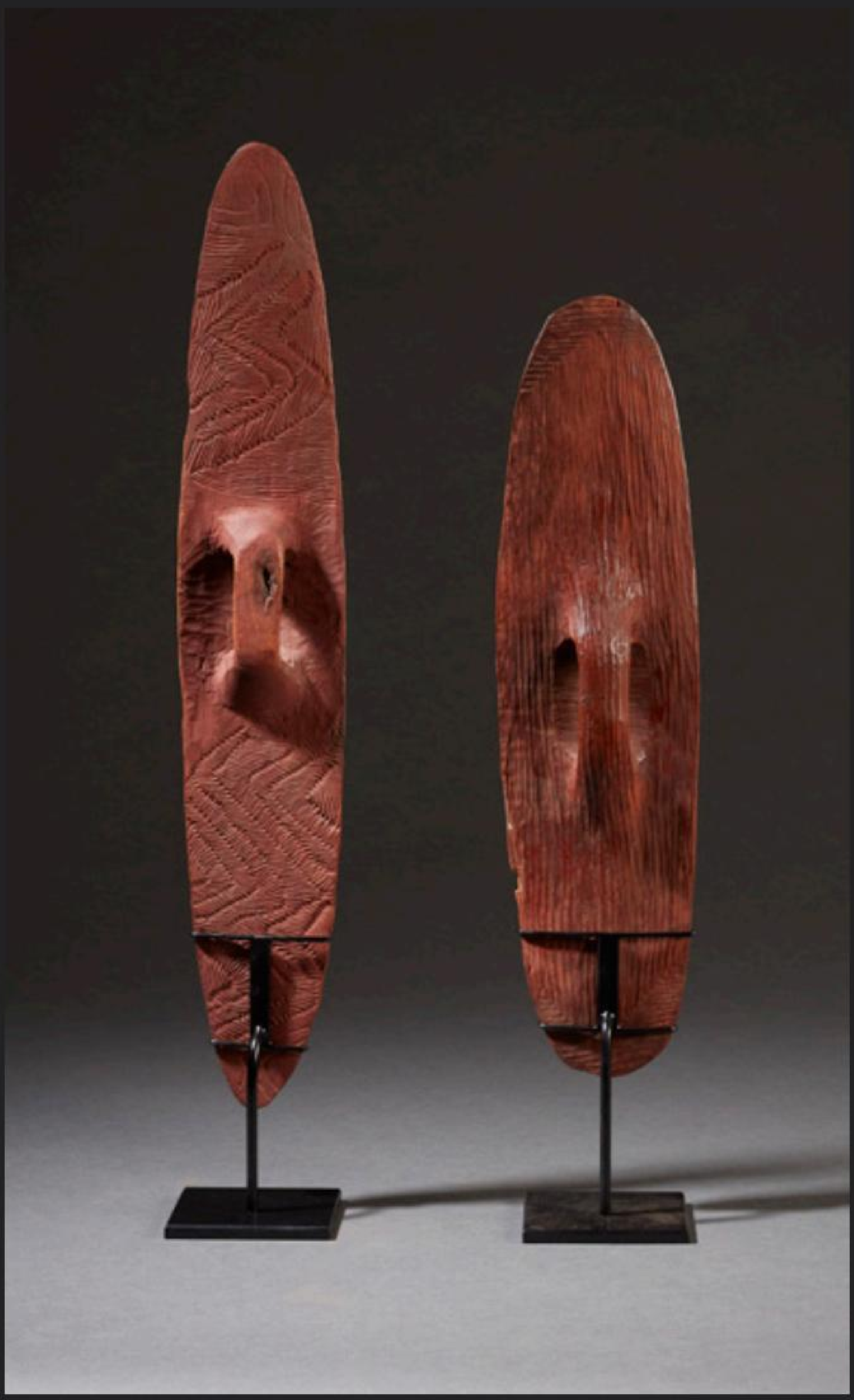
b) FLUTED SHIELD, Wunda, Western Australia.
These shields originated in the central coastal region of WA around the Gascoyne and Ashburton River systems, but seem to have been traded further afield. They always have a rhythmic zig-zag design, in three blocks, painted alternatively in red and white pigments. Both shields ex- Prof Peter McCabe, SA.

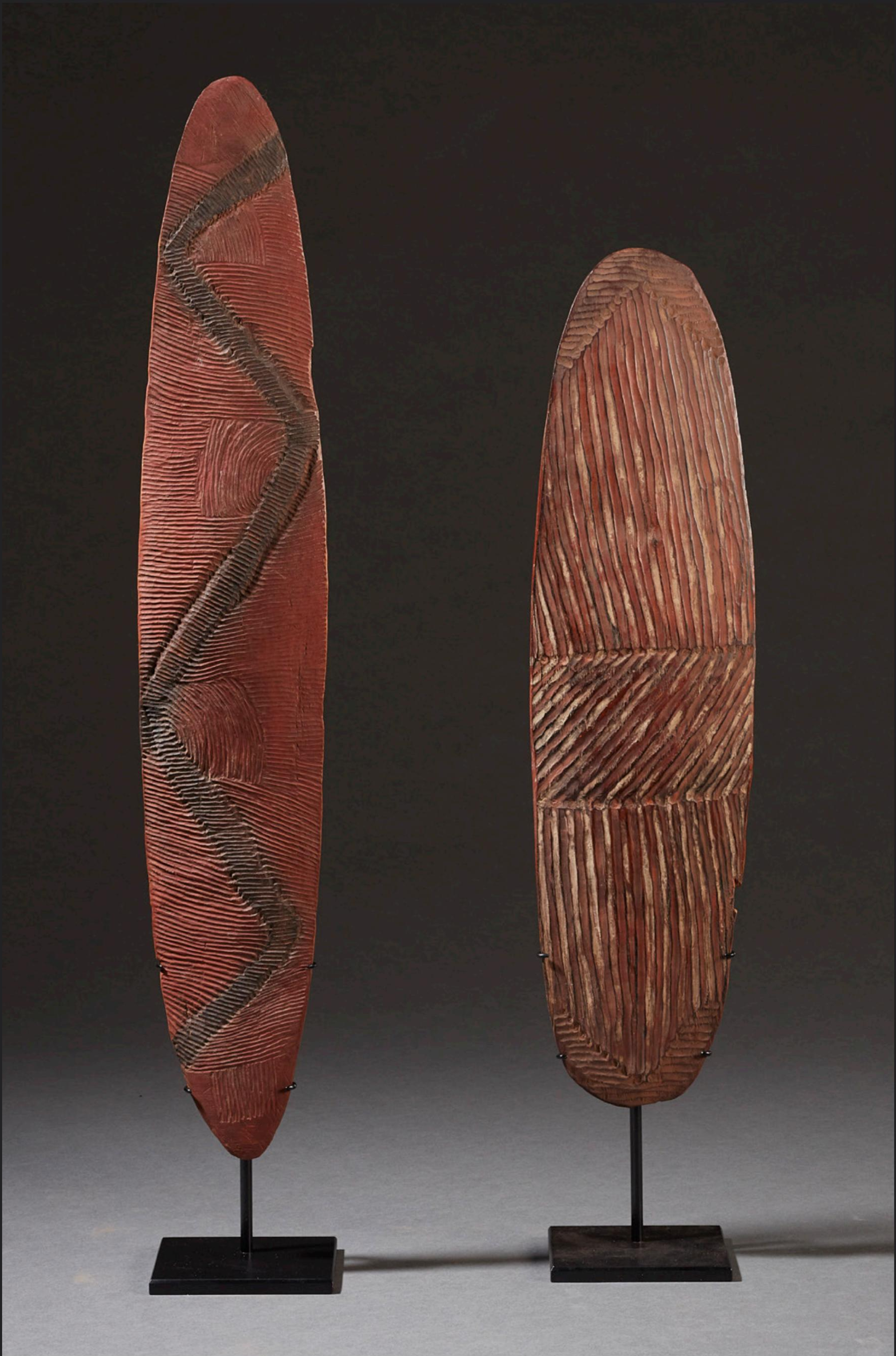




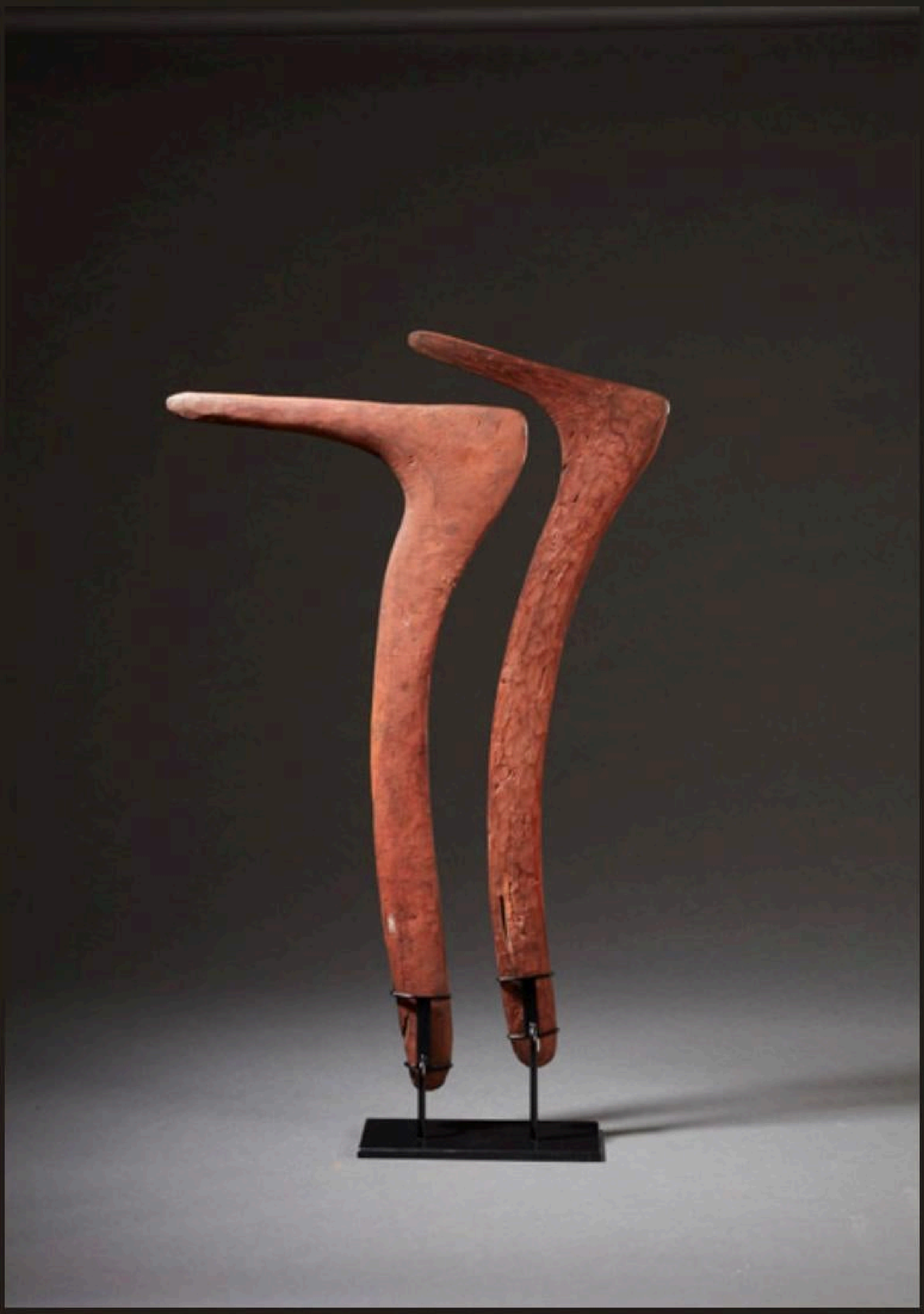
a) 71 x 13 cm
b) 58 x 15 cm

a) $ 2,800
b) $ 1,800





19. TWO HOOKED or SWAN-NECK BOOMERANGS.

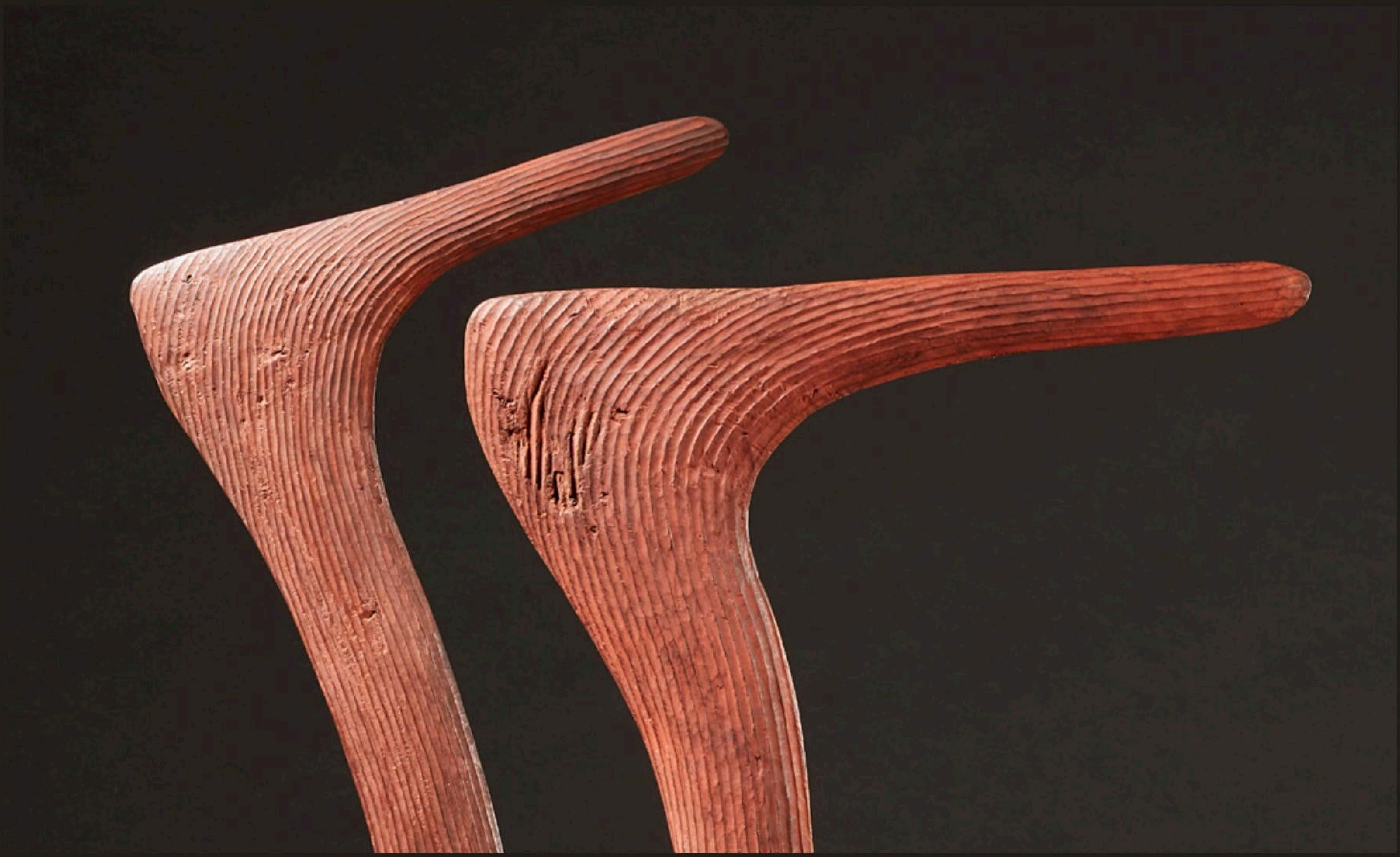


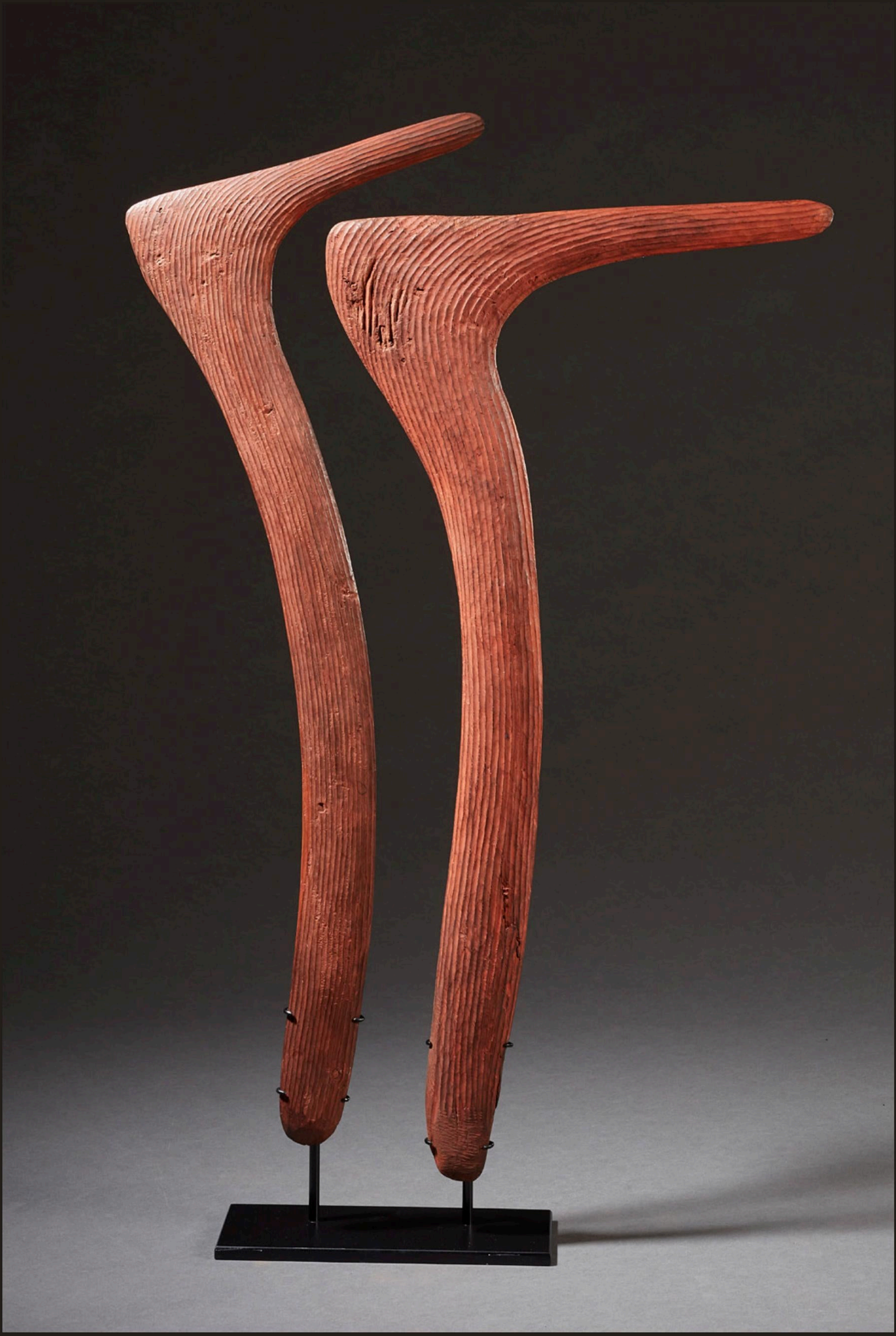
Central Desert, Australia. Early 20th C.

These boomerangs were traded across a vast region of Central Australia, but were mainly associated with the Warlpiri and Warumungu people in the Tennant Creek area of the Northern Territory.
They were used in both fighting and hunting; thrown into a flock of rising parrots or ducks from inland waterholes, these boomerangs had a devastating effect.
Ex-collection Professor Peter McCabe, Adelaide, SA.

a) 72 x 27
b) 73 x 37

$ 1,400

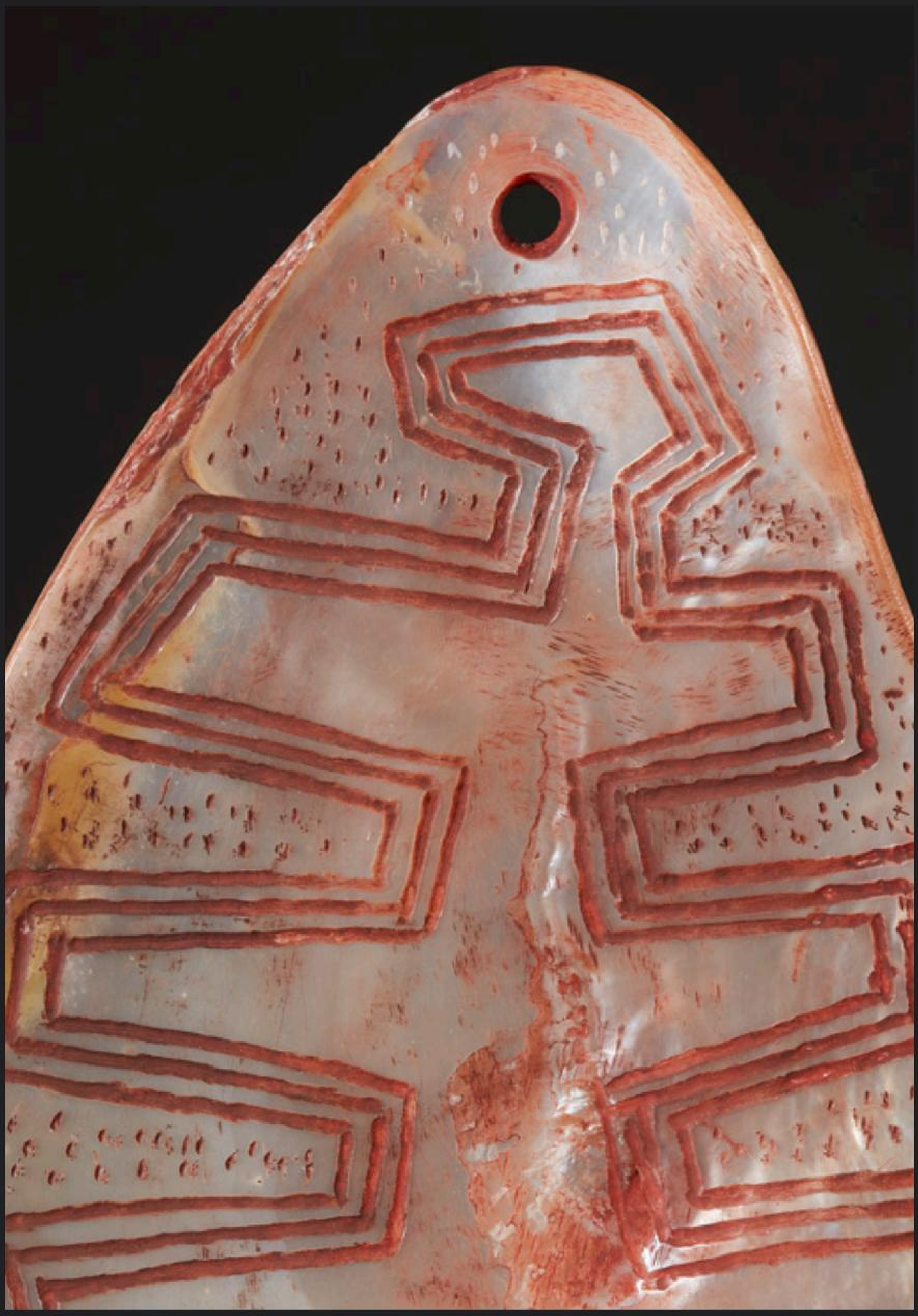




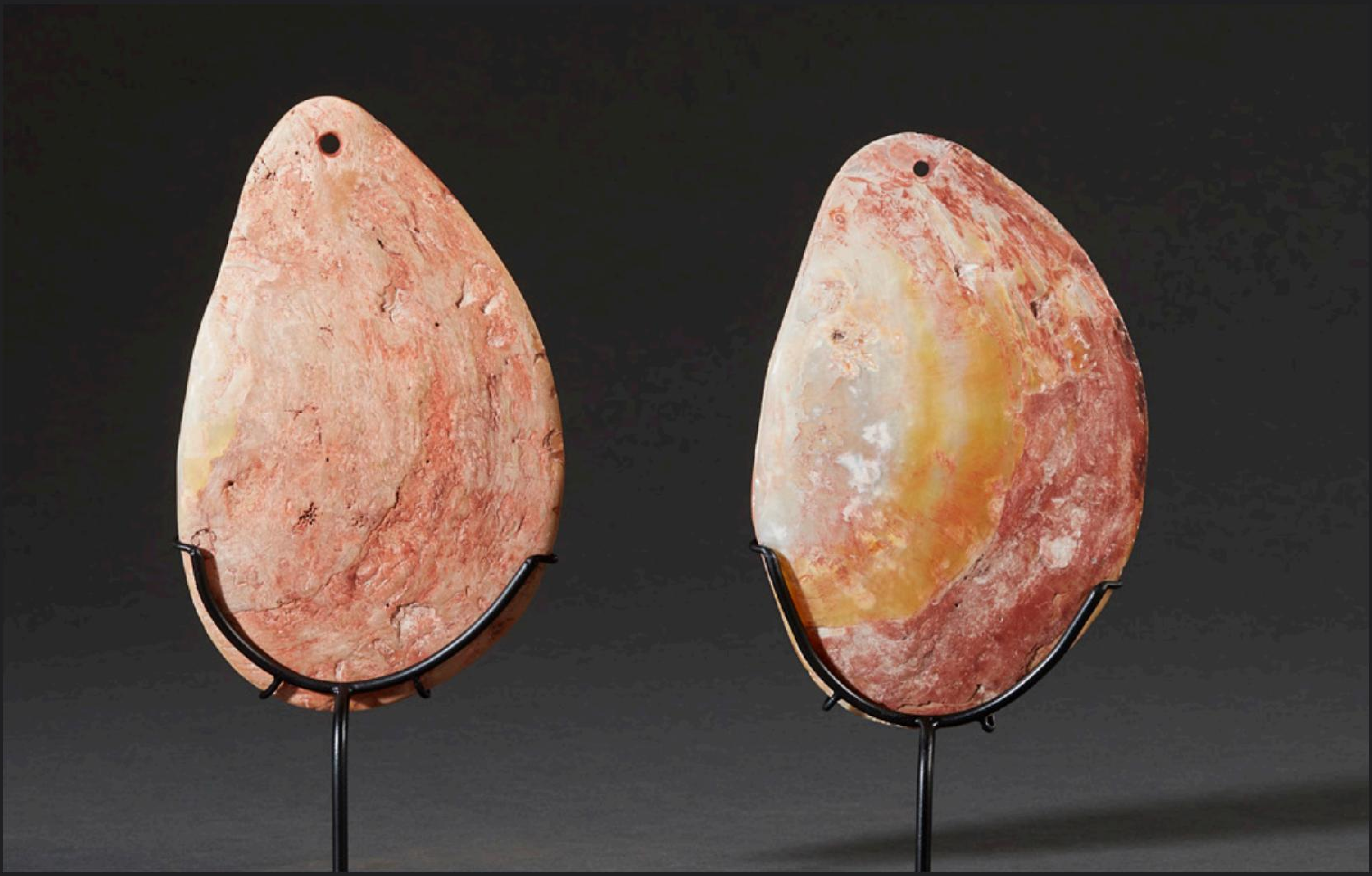
20. TWO PEARL SHELL PHALLOCRYPTS.

Lonka Lonka, Kimberly Ranges, Western Australia. Early 20th C.

Pearl shell objects, originating on the Kimberly coast of Western Australia were traded widely into the Central Desert areas and beyond. The best, used as phallocrypts in male rituals, were finely engraved, and generally coloured with red ochres. Pearl shell was both ornamental and magical; it was considered “the essence of water” and in the dry desert areas highly desired.
Ex-John Maggers, Sydney; ex-Lord McAlpine, UK, ex-private collection, Queensland.



a) 21 x 11 cm	a) $ 1,600
b) 20 x 12 cm	b) $ 1,500



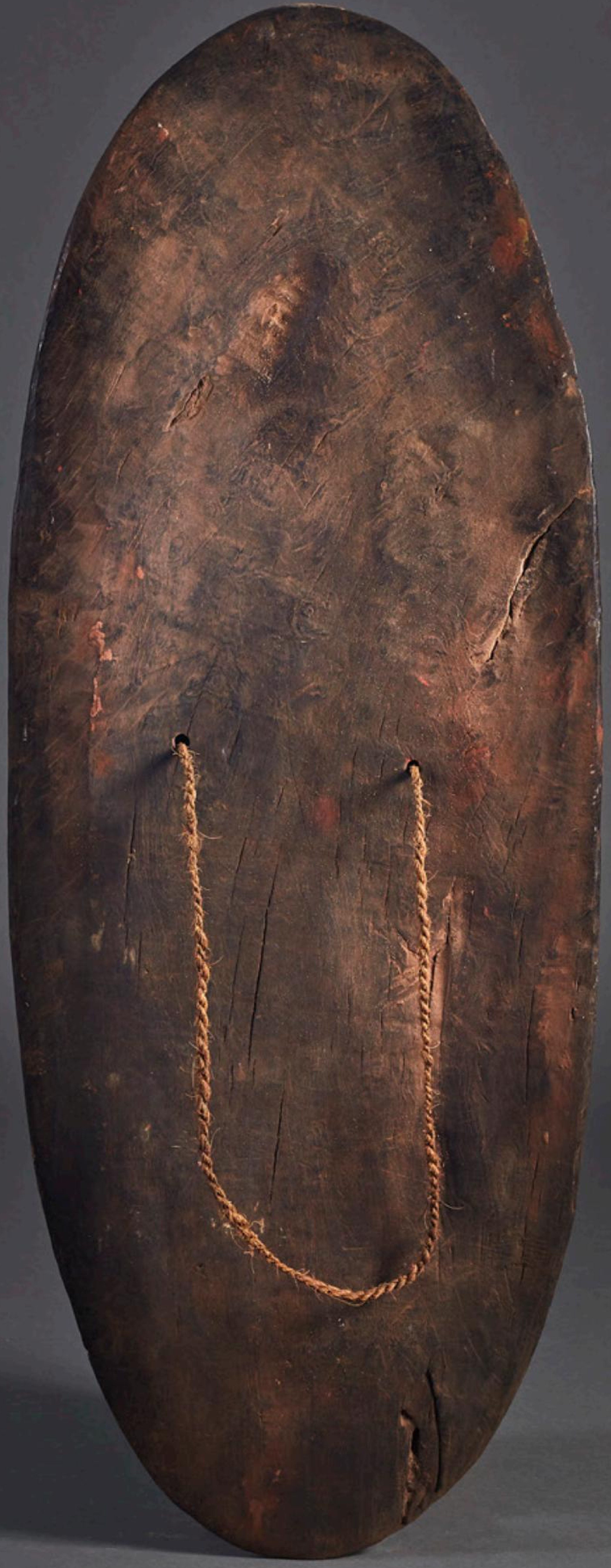
21. FIGHTING SHIELD.

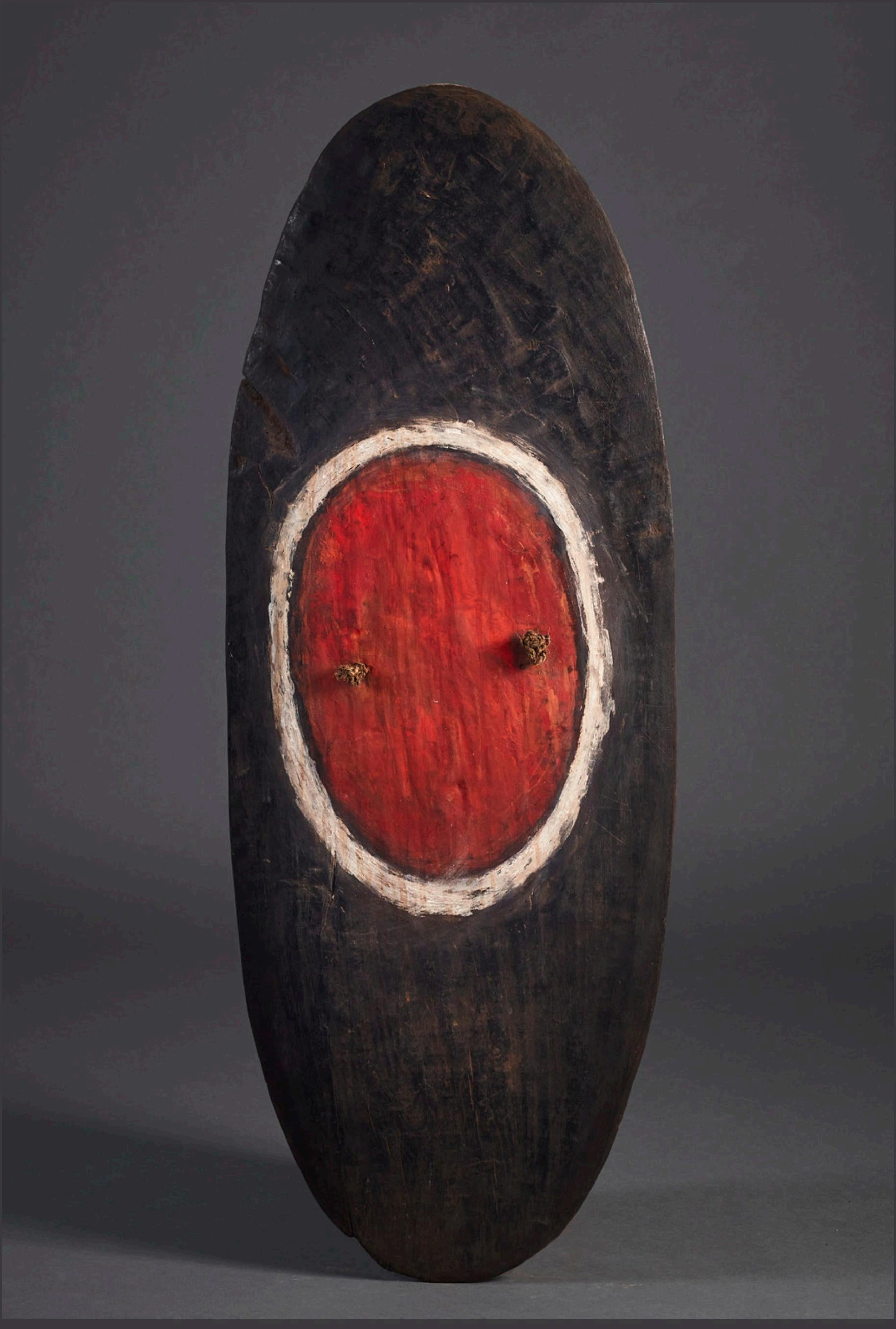
Warrumbi, Nipa Valley, Southern Highlands, PNG.

Shields are invariably oval in shape and carved from the wood of a *warr* tree. The bold red circular design is essentially abstract, and painted brightly, unlike the warrior who carries the shield, is generally black. Some informants have suggested that the circle is the "navel" of the shield, giving it an anthropomorphic meaning.

127 x 48 cm

$ 4,000

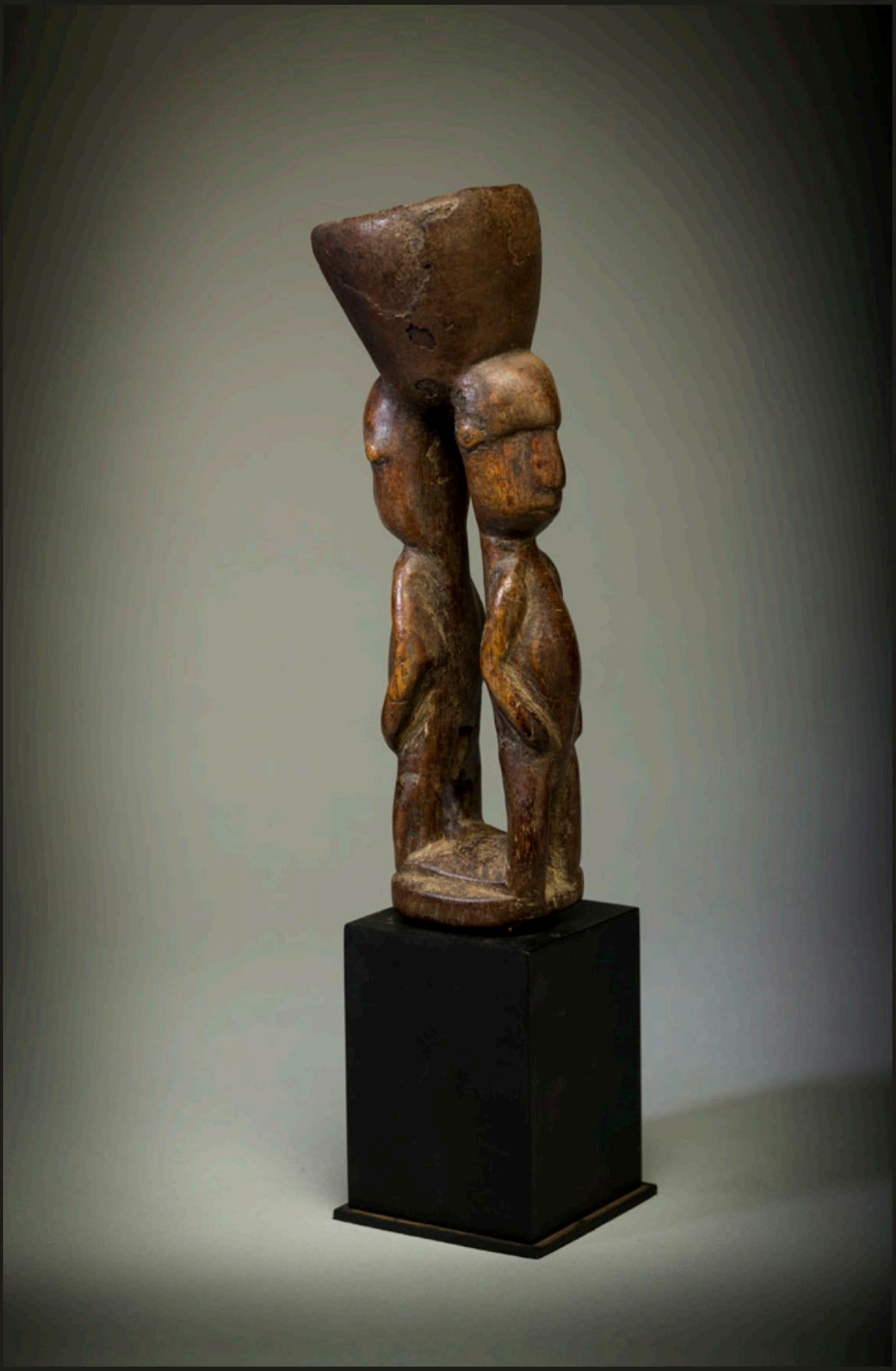




22. LARGE BETEL MORTAR.

Bukie people, fringe Abelam, Sepik River region, PNG. 19th C. Stone-carved.

Betel mortars, common in many parts of the Sepik Coast and River, are quite rare among the mountain Abelam. And this is a very fine example - a bowl supported by two figures; simple and elegant as found in many stone-carved objects such as this one. Ex-Elizabeth Pryce collection, Sydney.



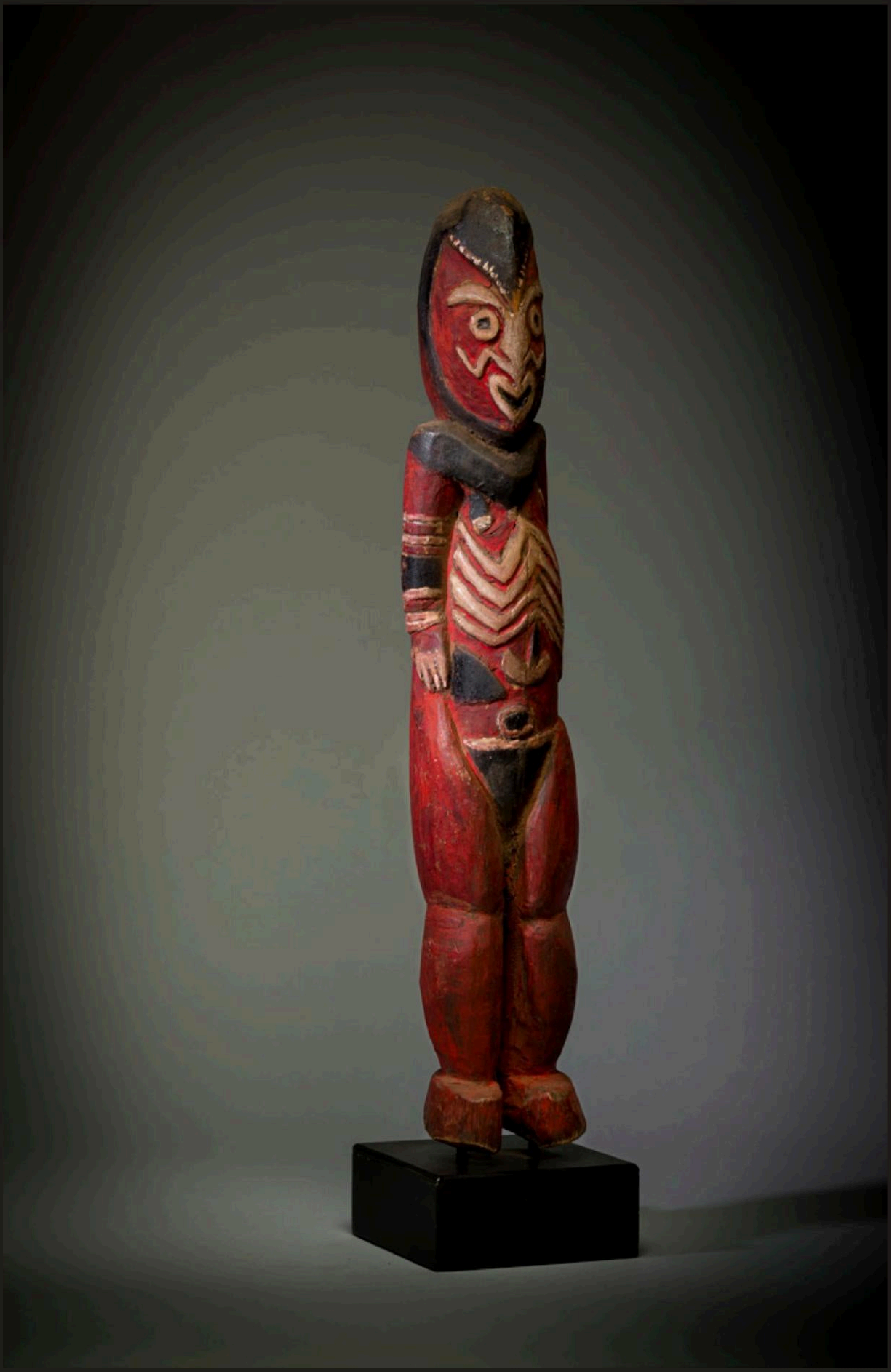
35 x 6 x 6 cm

$ 1,800

23. ANCESTOR FIGURE.

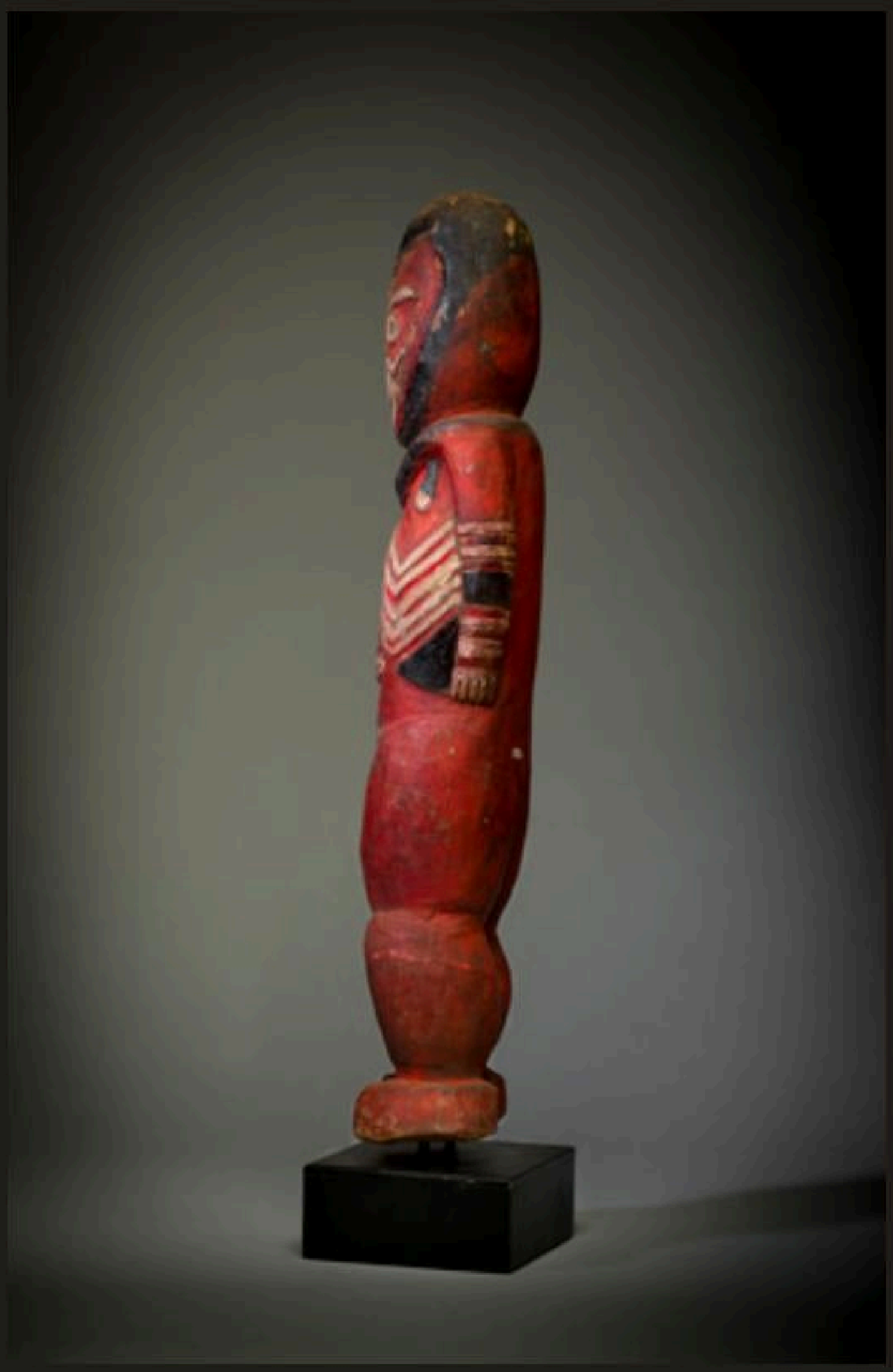
JAPENKO Village, Abelam people, western Wosera, PNG.

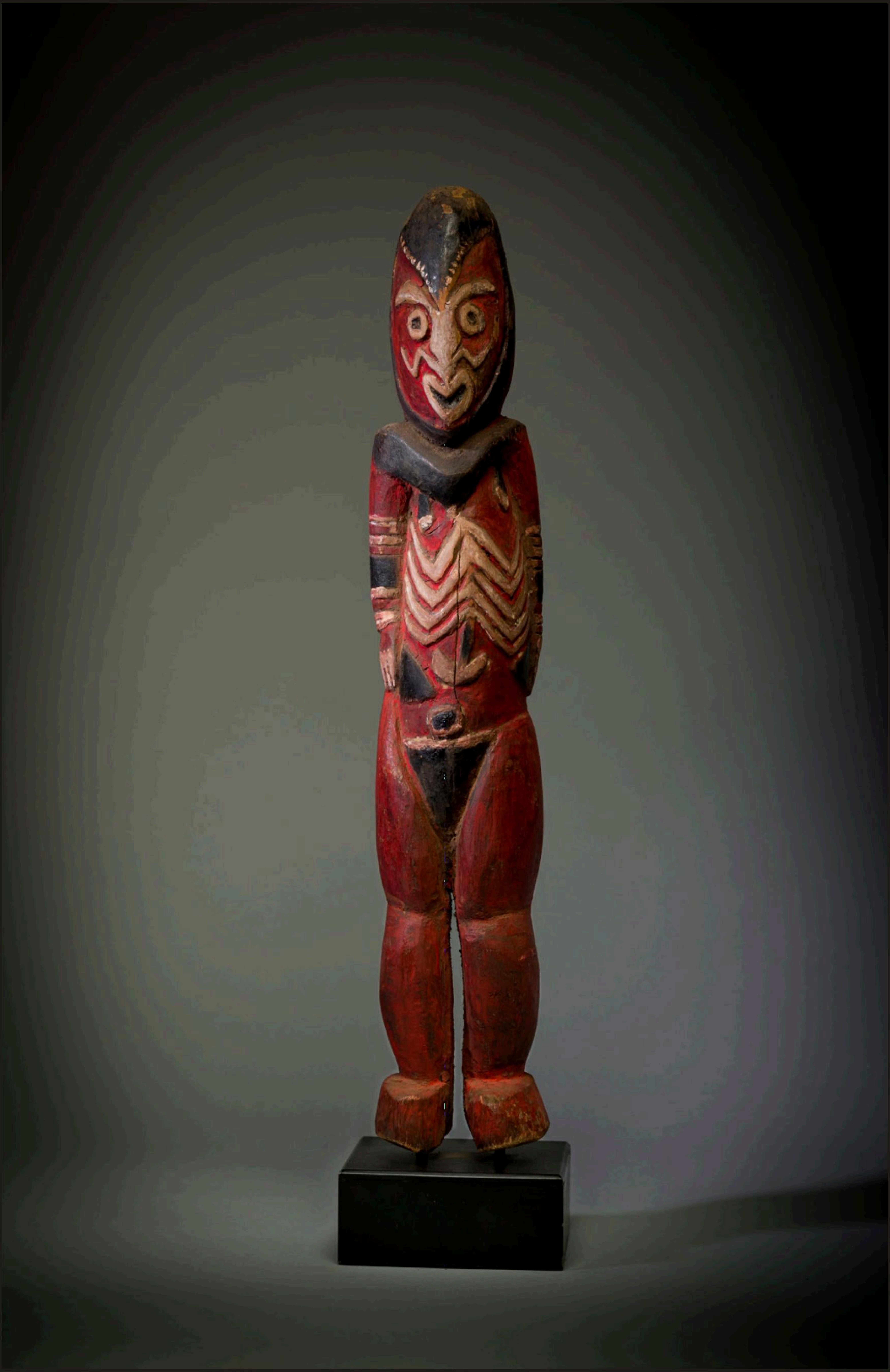
Figures from the western Wosera begin to take on elements of Kwoma and Nukuma designs, their near neighbors. Such figures are associated with the yam harvest, and also take part in the initiation ceremonies of the spirit cult. Painted mainly in a lustrous red, with some black and white.
The figure may be ancestral in nature, but also represents the powerful spirit figure, *Nngwalndu*. Collected by Ed Boylan in the field in 1971-72.



53 x 10 x 10 cm

$ 1,500





24. FOUR YAM MASKS (left too right).

Abelam people, East Sepik, PNG.

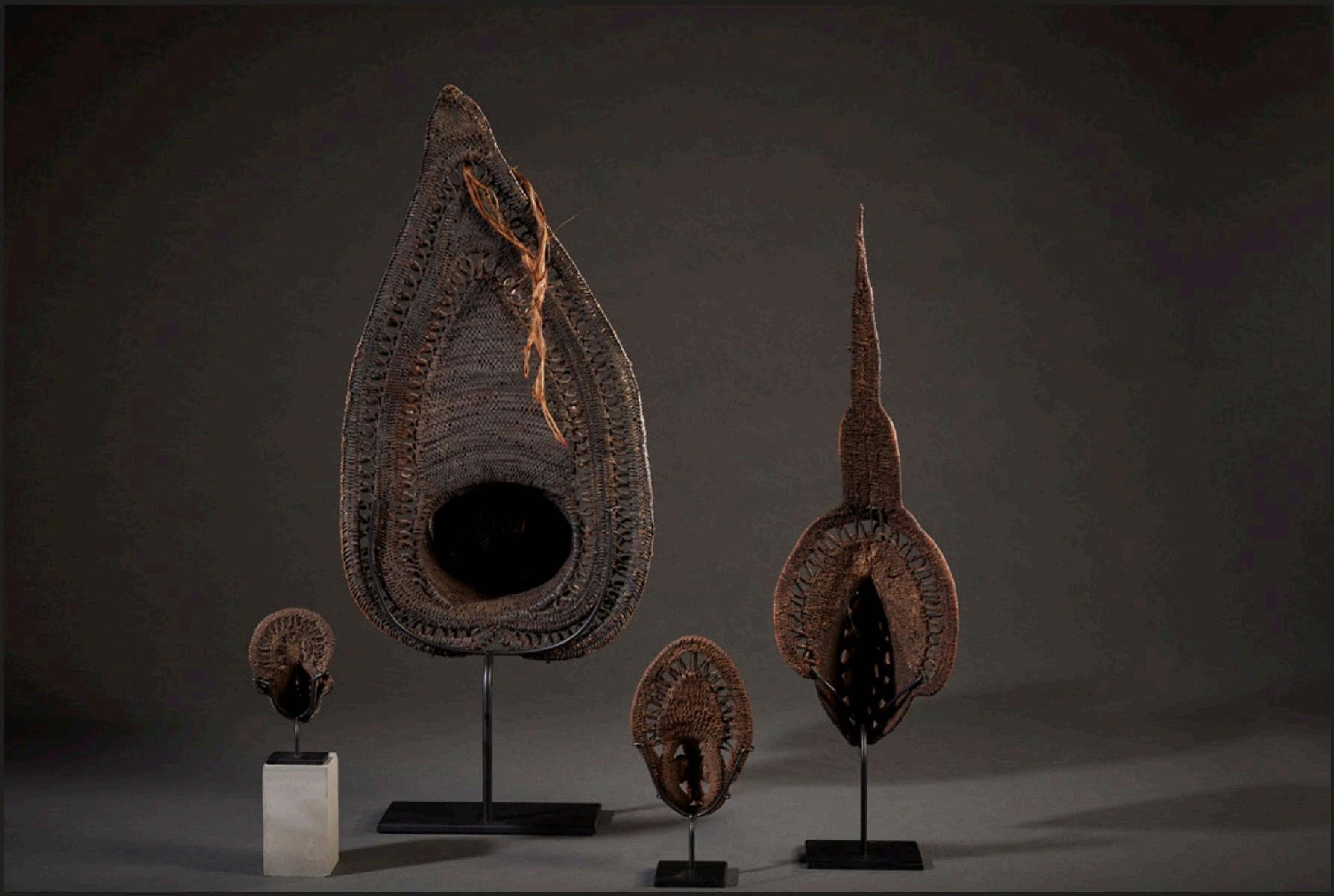
a) Miniature yam mask, red and blue ochres, finely woven.

b) Large imposing mask, with soaring headdress, above a cockatoo head; all painted in vibrant red, with the headdress outlined in blue.

c) Miniature yam mask, orange in colour, with small hints of white and green.

d) A wonderful old yam mask, with a high pinnacle, probably representing feather plumage above the headdress. Layers of colour, and an unusual mixture of pink, blue and green.

a) 12 x 8 x 6 cm	a) $ 350
b) 55 x 29 x 28cm	b) $1,400
c) 19 x 19 x 5 cm	c) $ 400
d) 52 x 16 x 12cm	d) $1,000

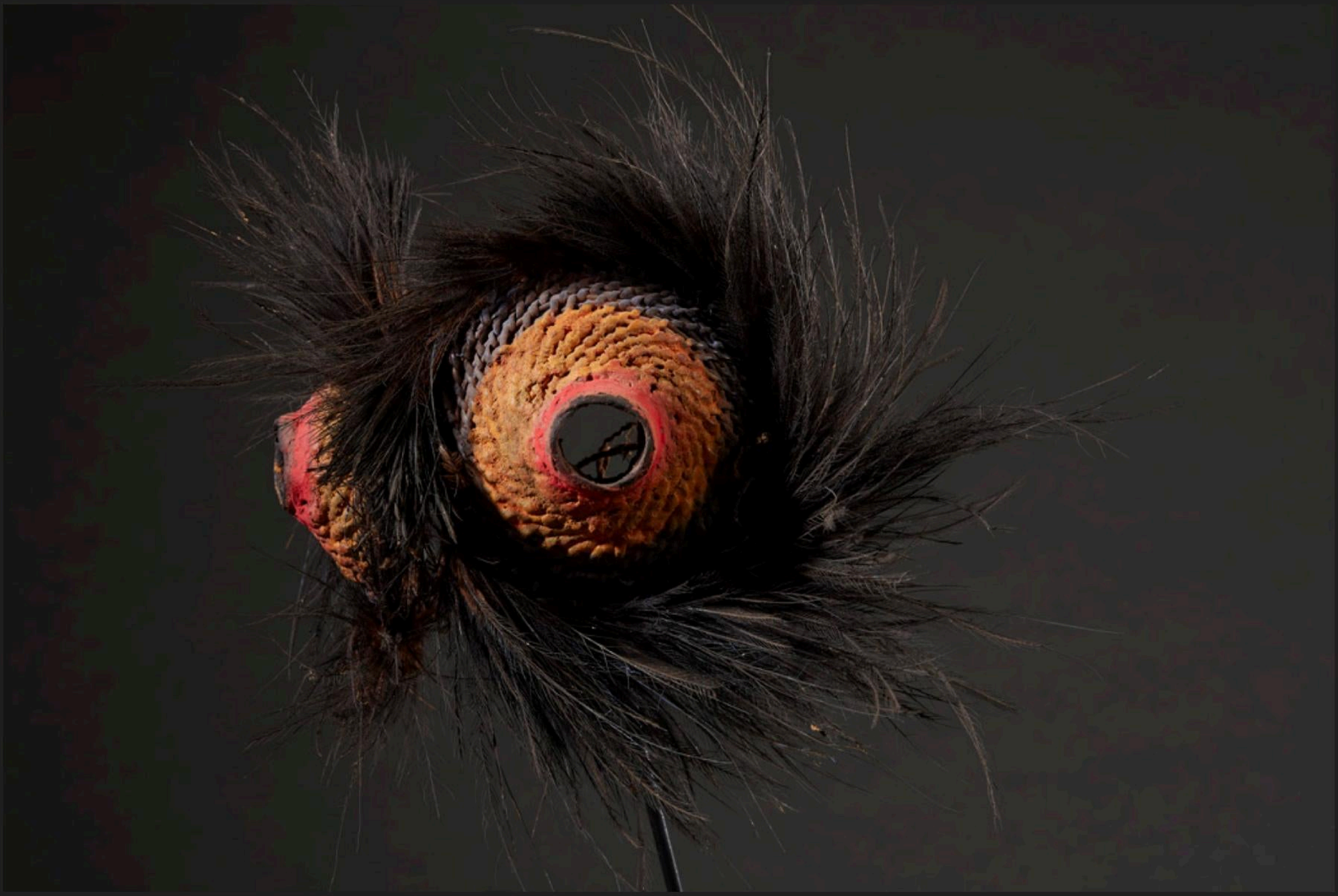


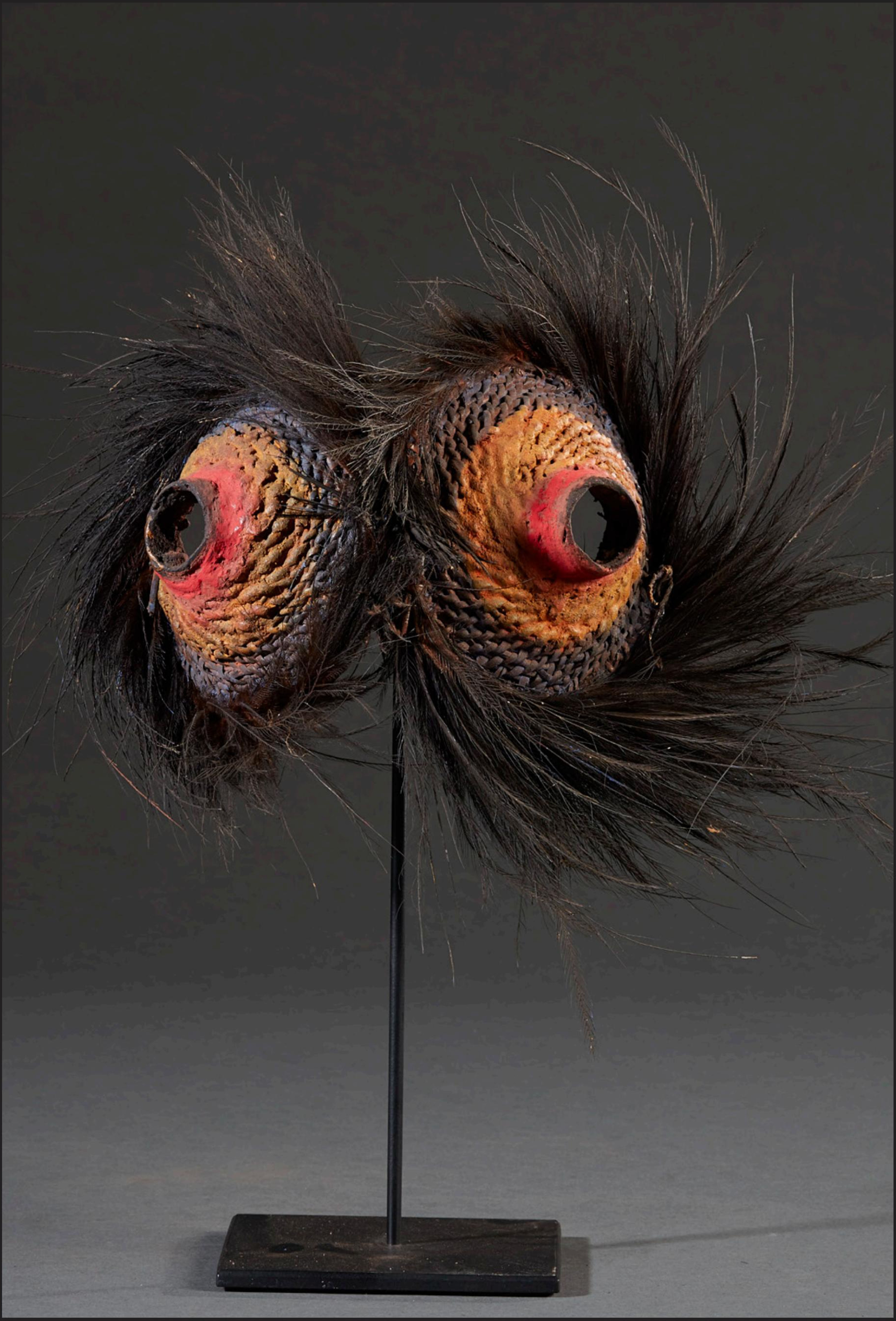
25. EYE MASK, Sassoya.

Prince Alexander Mountains, East Sepik, PNG. Mid-20th C.

The mask is said to represent an owl, a benevolent ancestral spirit. It is made of two circular cane woven parts, joined, and surrounded by cassowary feathers. The masks are worn by men in ceremonial dance. These are annual ceremonies, generally of large gatherings of many villages, and essentially celebrate fertility in both gardens and hunting. These eye masks are rather rare, found among a relatively small group of villages in the Sassoya region.

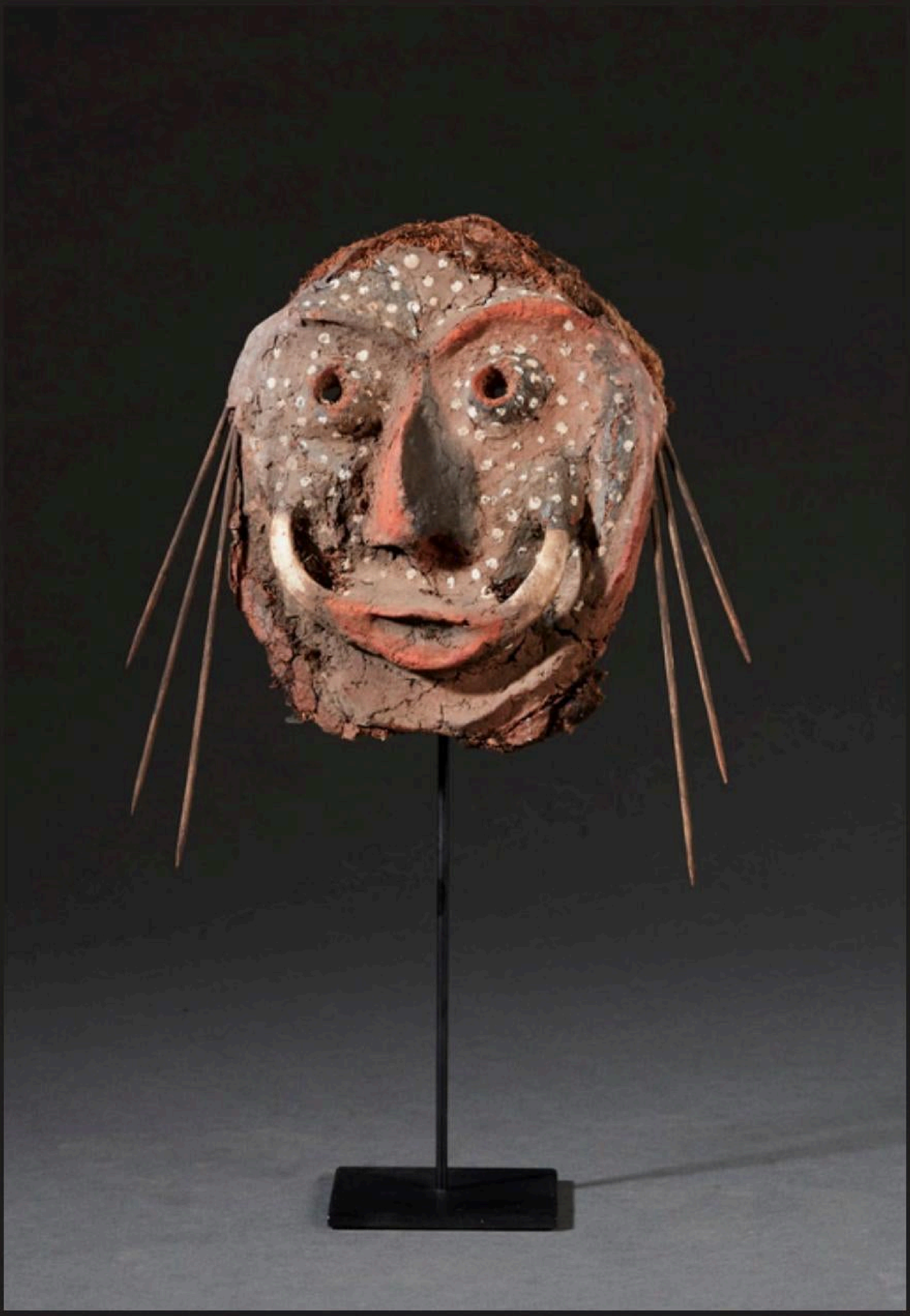
21 x 30 x 20 cm $ 1,600





26. DANCE MASK.

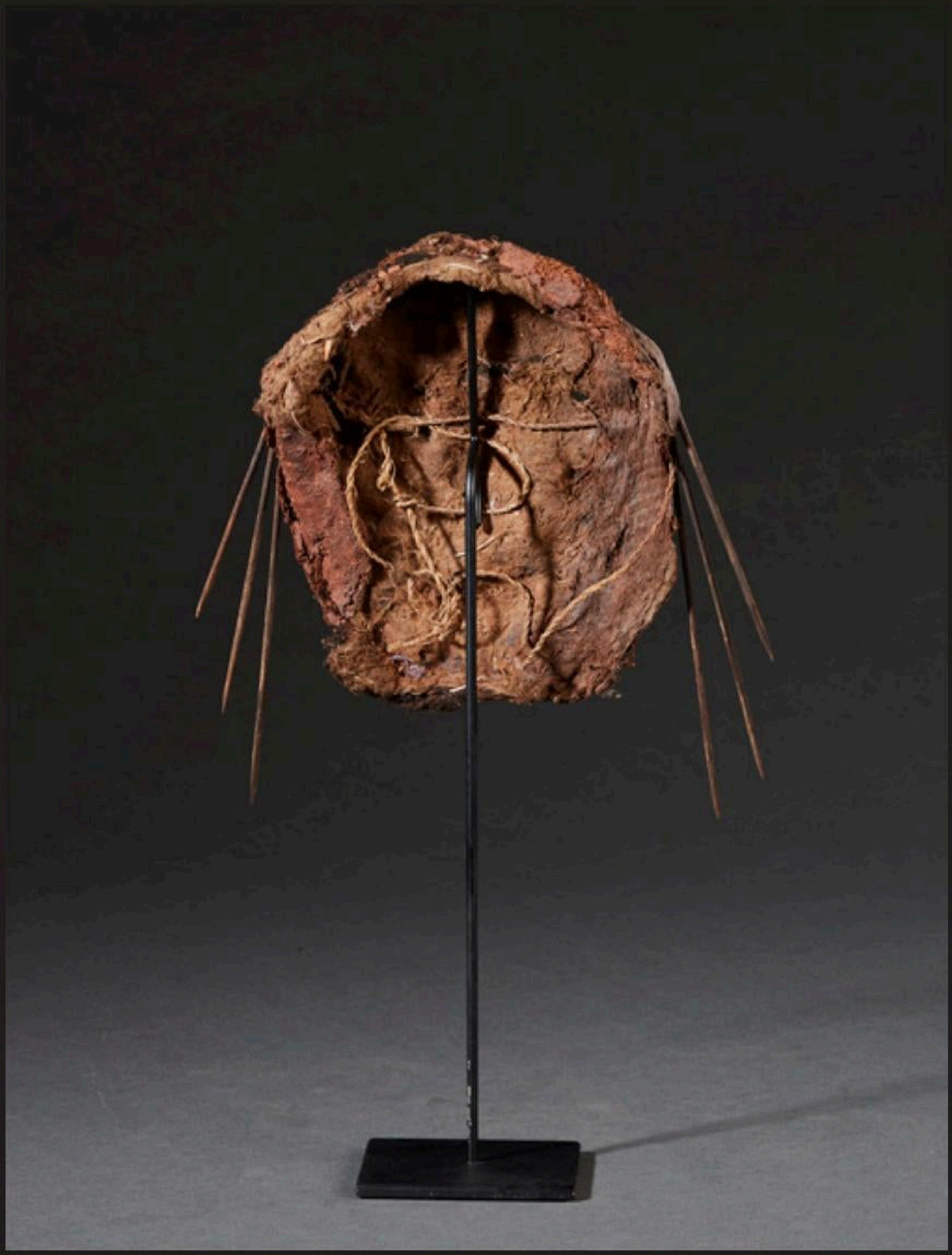
Temar Ne Arei SE Malekula Island, Vanuatu. Early 20th C.

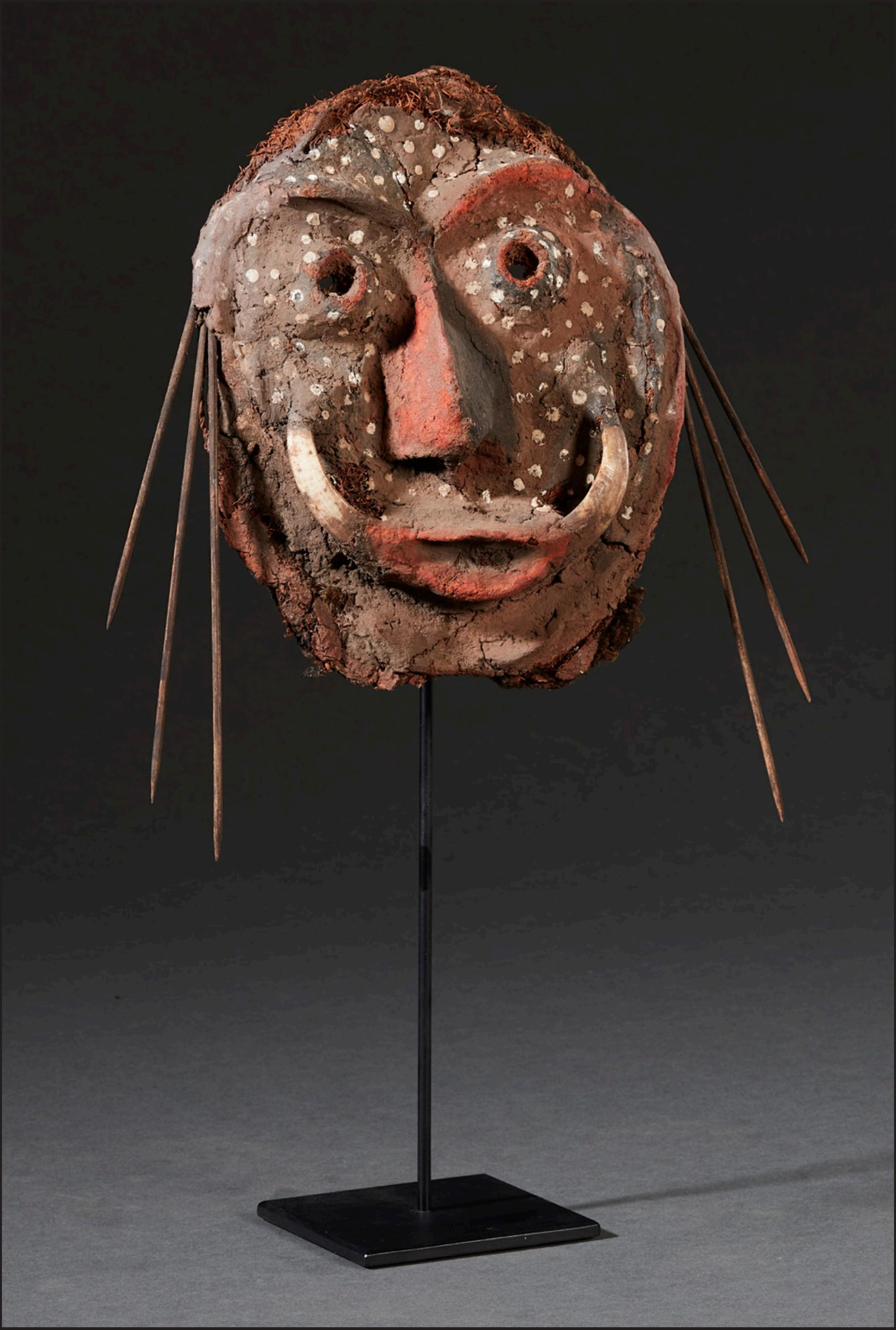


Made of vegetable paste on a spider web base, the spiderweb becomes a beard-like extension below the mask. The projecting sticks are the defining attribute of this type of mask. These masks, *Temar Ne Are*, are rare. This mask lacks the spiderweb beard found on the two examples below.
Speiser collected an example in 1912 (right image below) in east-south-eastern Malekula, now in Basel Museum, Switzerland.
Very little has been written about these masks; Speiser's only comment is: "these masks are at the origin of the dreaded *temar ne arei* type, and were kept well-stored, being for special (and rather taboo) occasions." He refers to these masks as being "culturally heavy".
Ex-old German collection; ex-Mark Lisseur Melbourne.

33 x 28 x 7 cm

$ 3,500

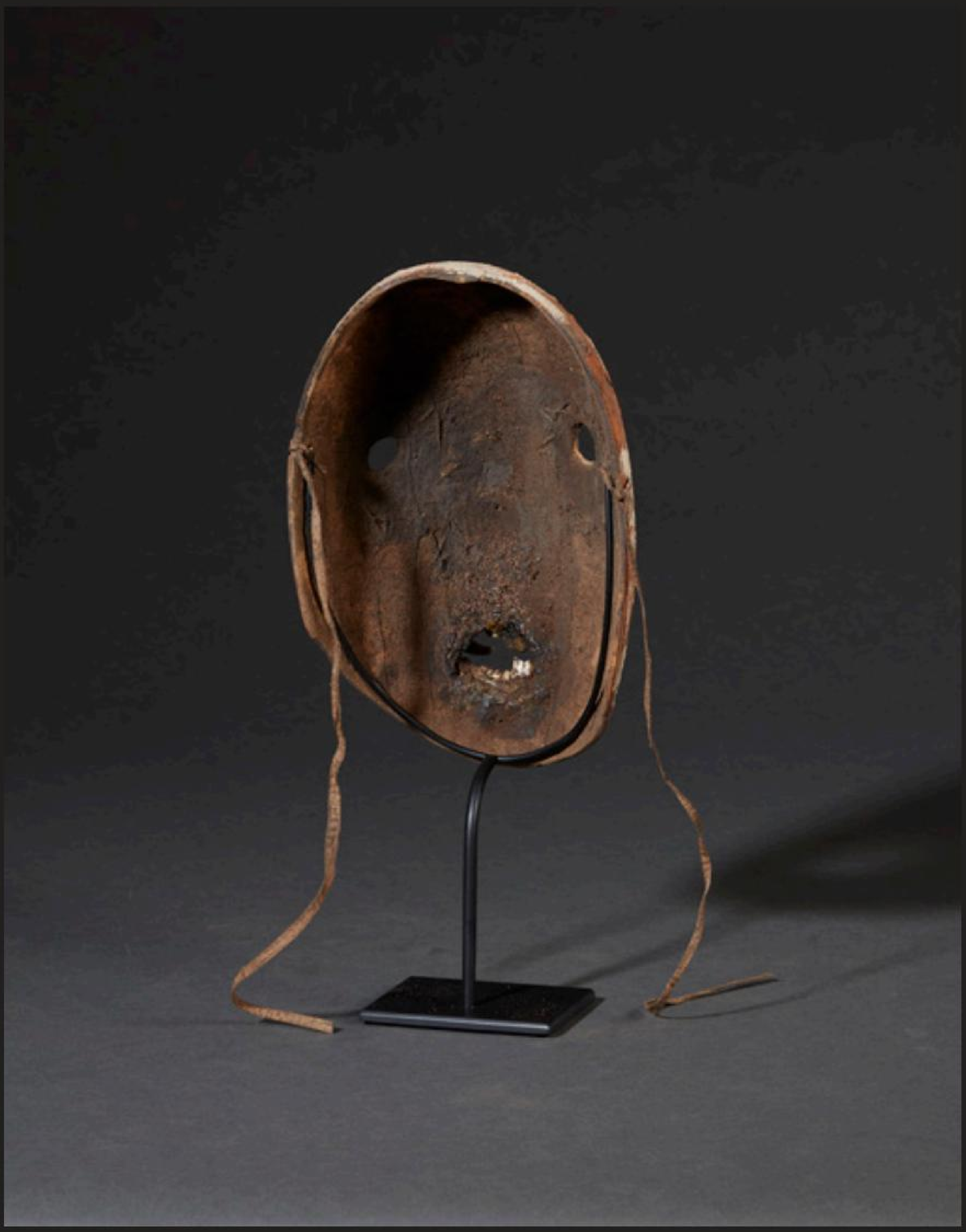




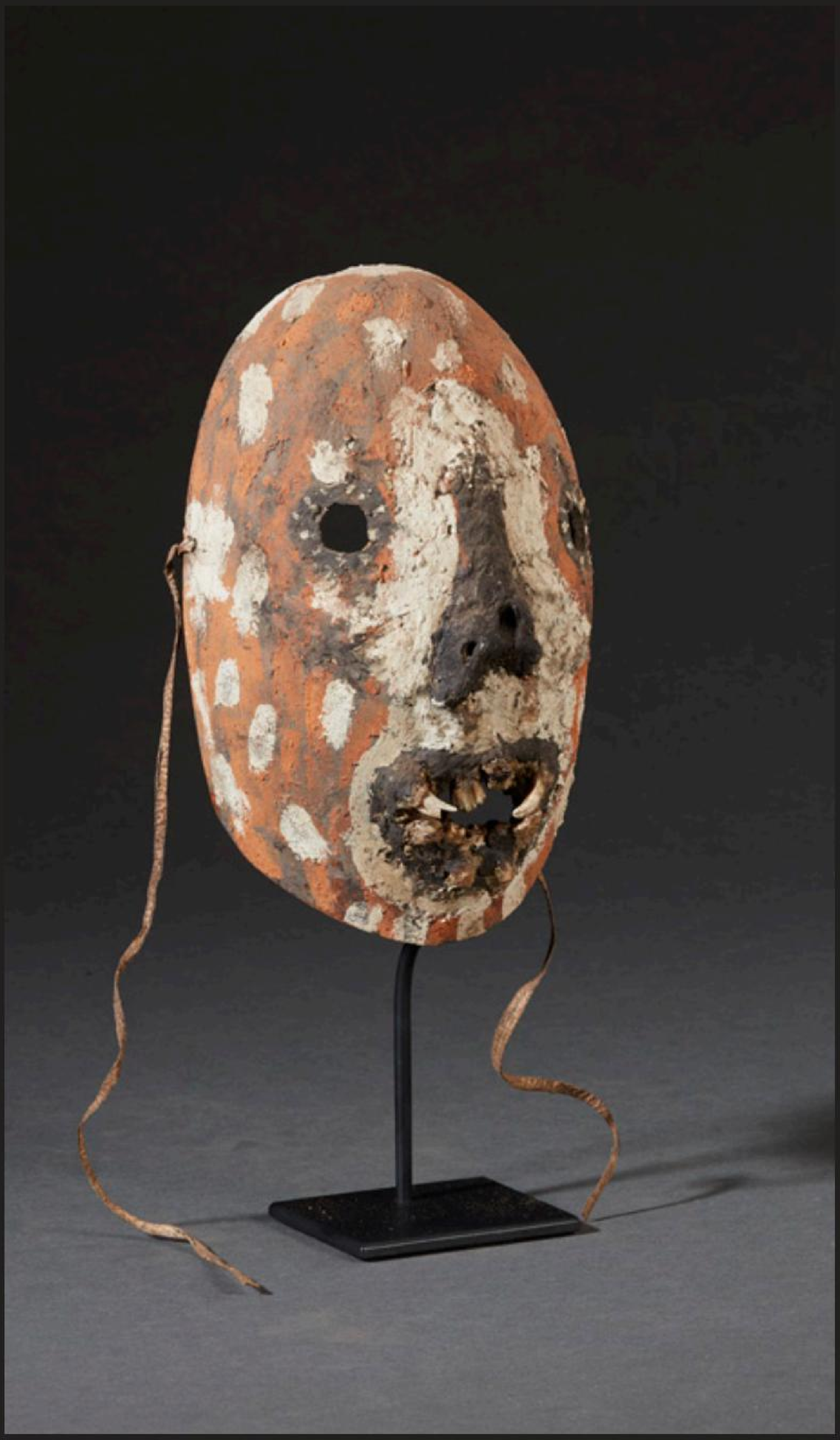
27. GOURD MASK.

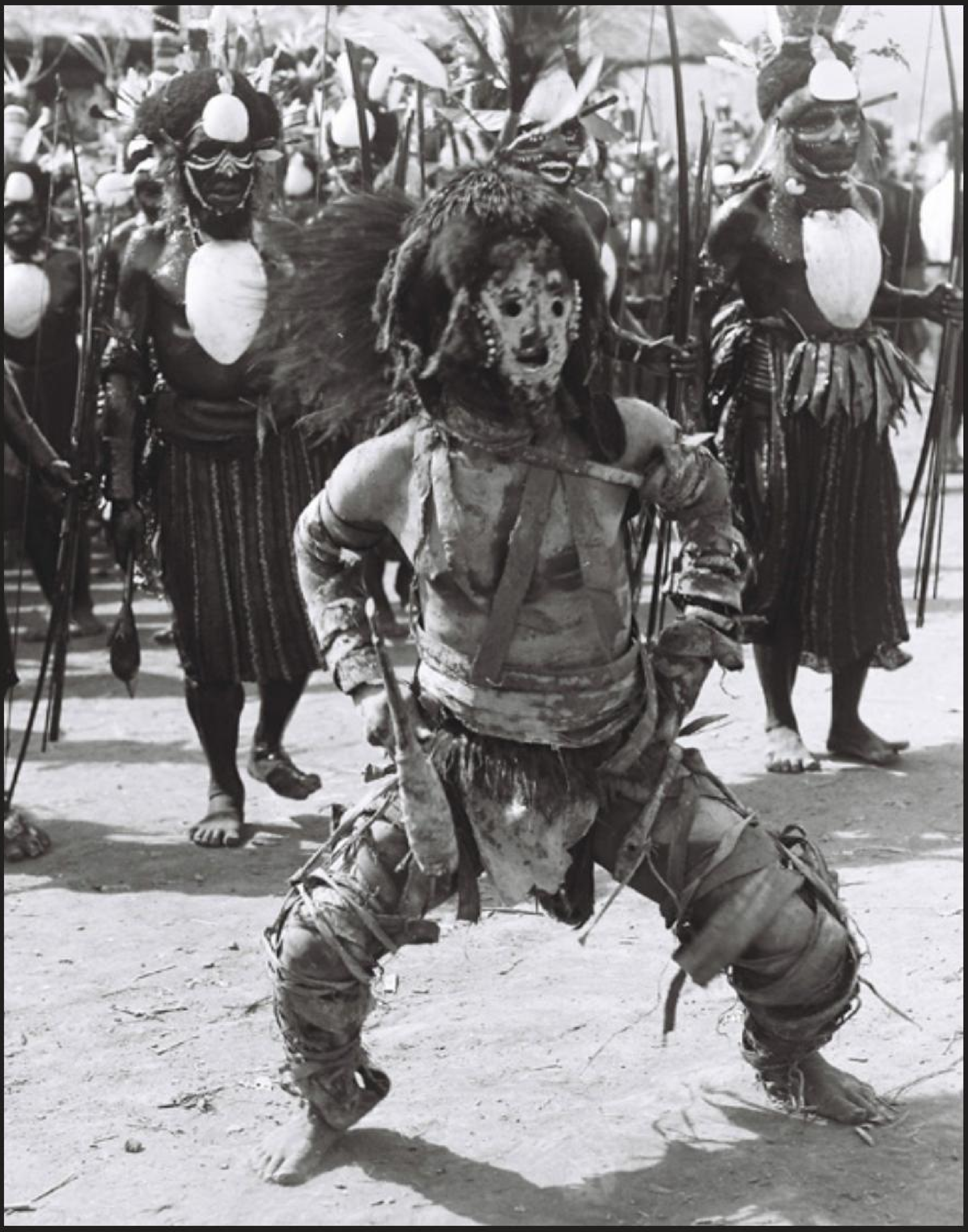
Bena Bena, Eastern Highlands,
PNG.

In early contact times gourd masks, used in rituals where they depicted various spirits of the mountains and bush, were found across the Highland regions. However, they ceased to be made soon after and by the late 1960s had all but disappeared as missionary activity expanded. This mask was collected in the 1970s near Goroka, but probably dates back to the 1950s/1960s.

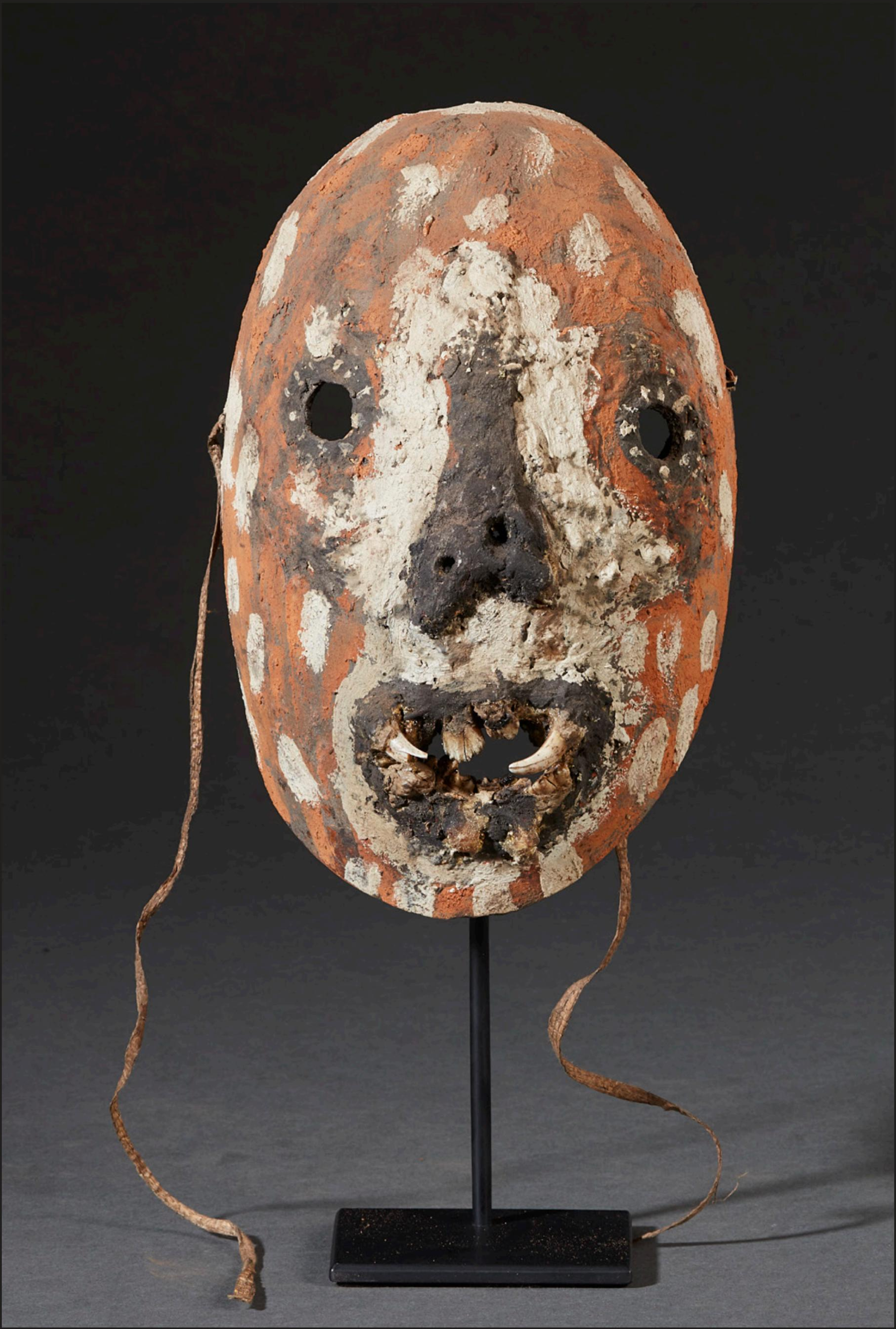


28 x 18 x 12 cm	$ 2,000





Highland dancer wearing gourd mask.
Photo: Stan Moriarty, 1960s

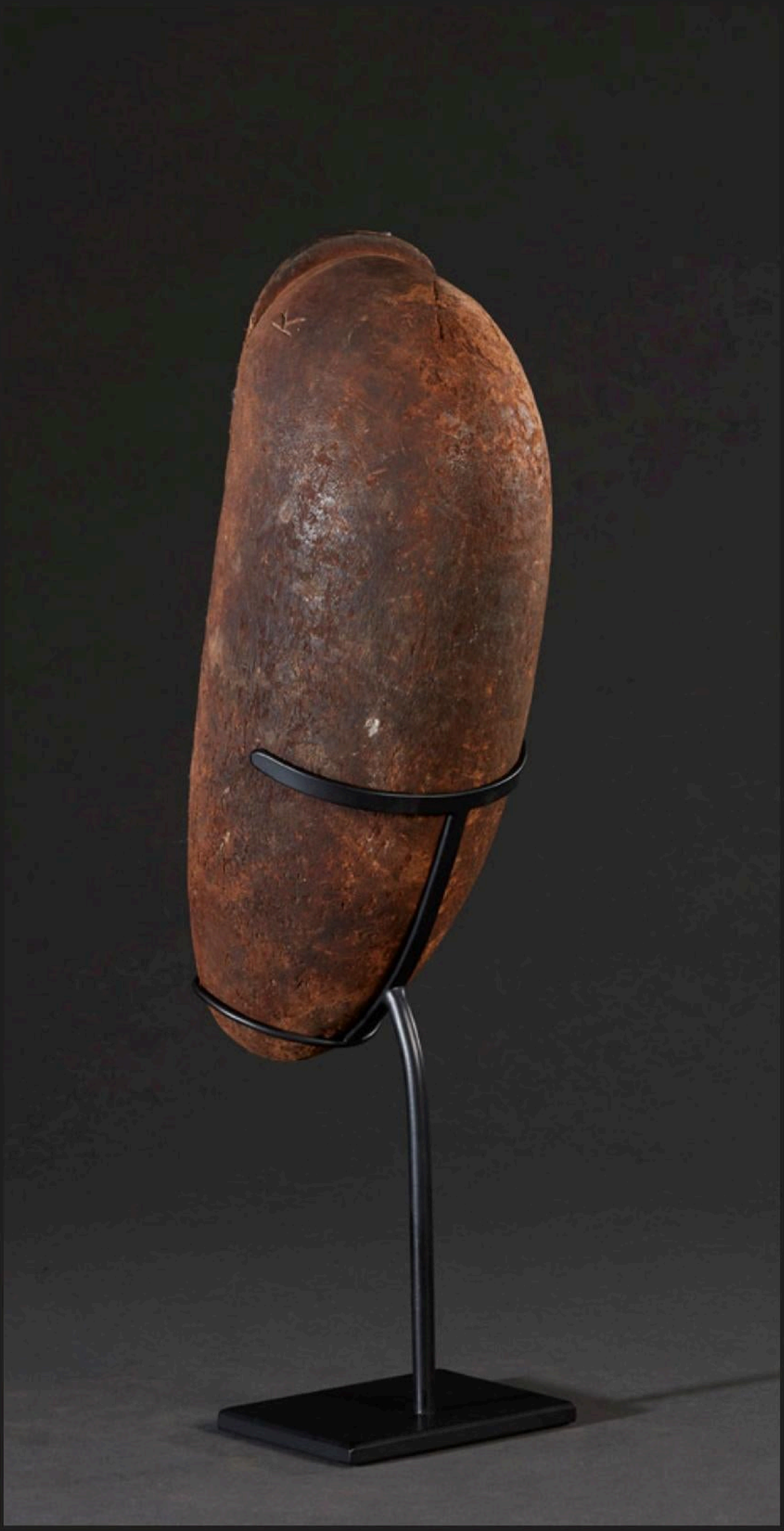


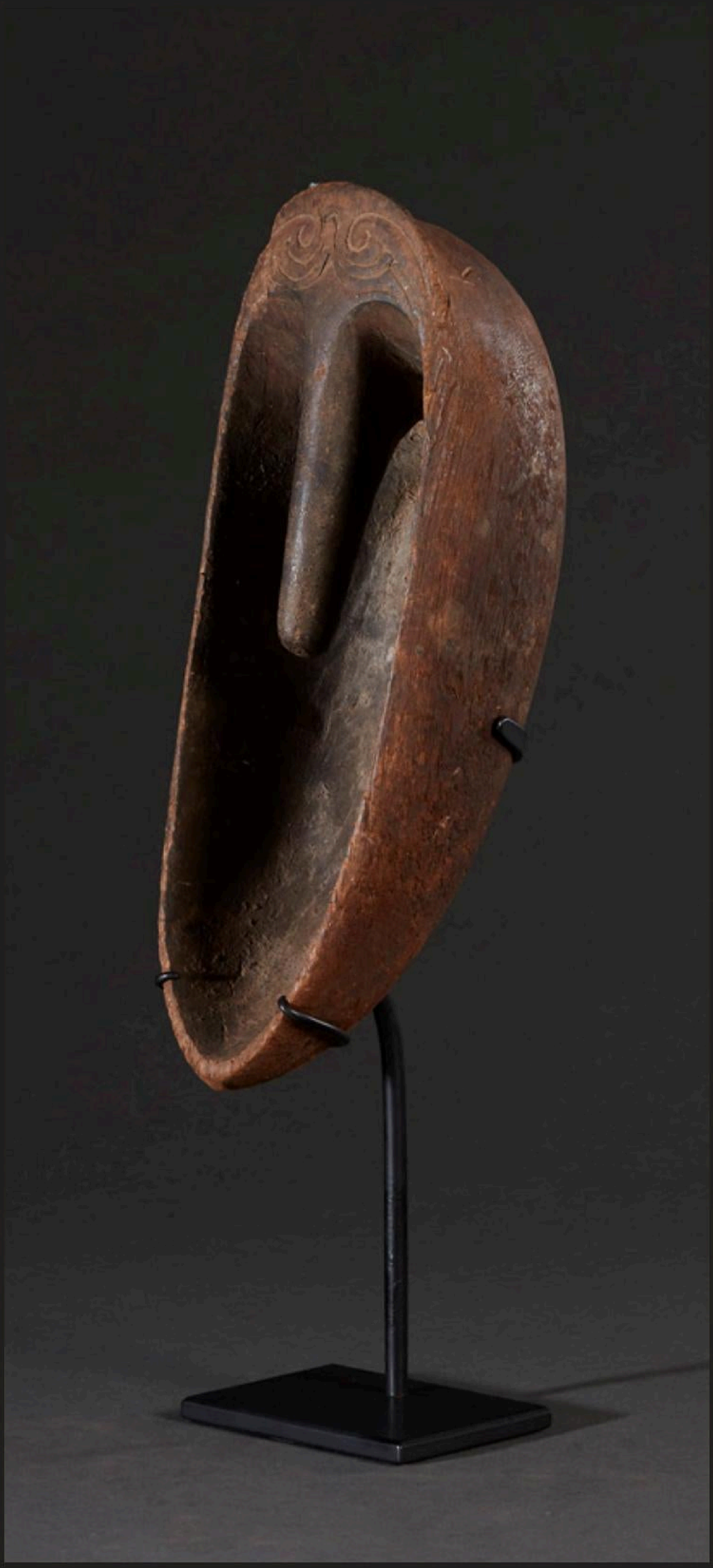
28. CANOE BAILER.

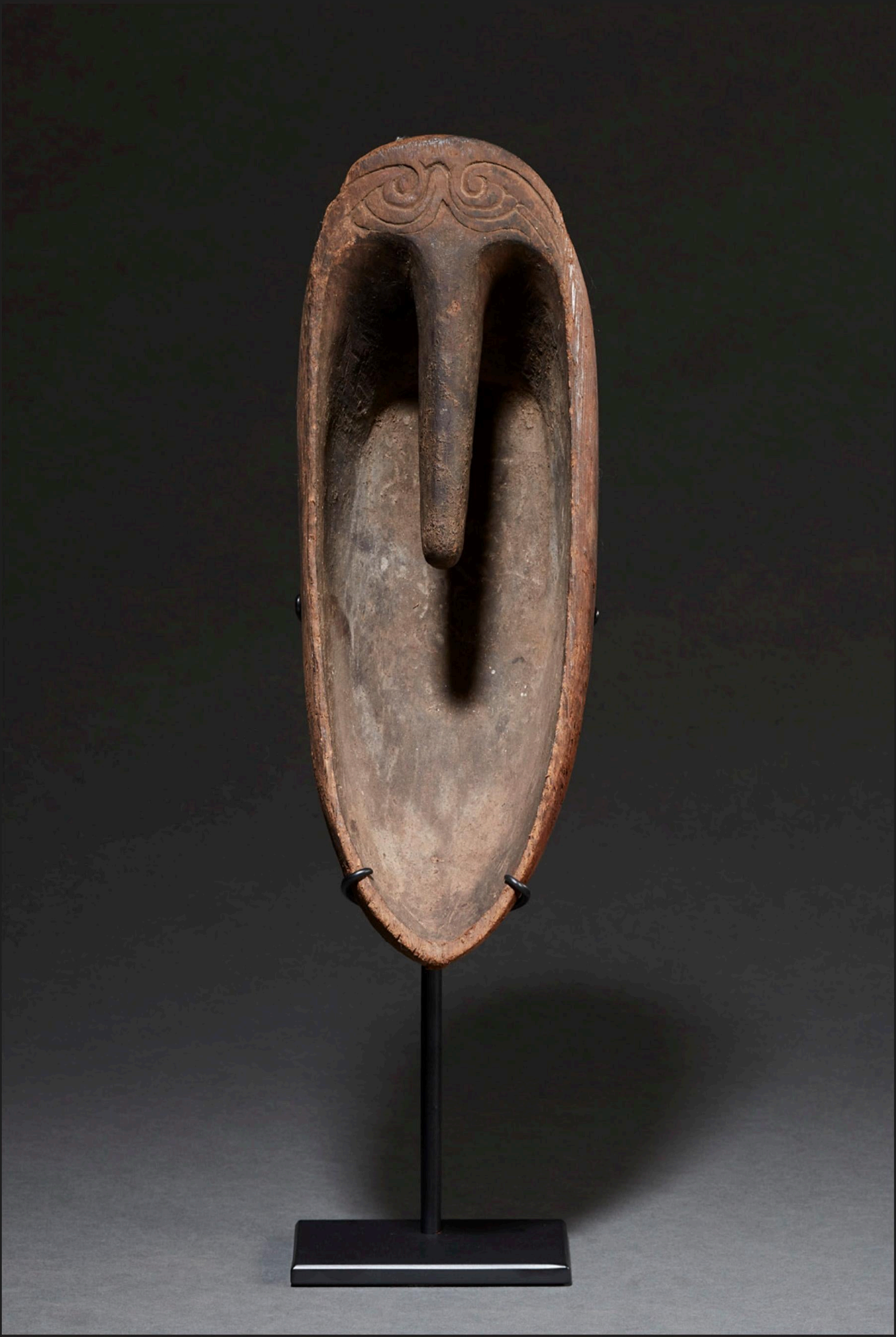
Trobriand Island, eastern PNG.

Massim canoe bailers are simple, elegant and functional; but this description belies the strange beauty of their form when vertical. They become anthropomorphic, and often fine engraving on the “forehead” adds to their presence. This is an old, well-used canoe bailer, with a most elegant form.

41 x 15 x12 cm	$ 1,200



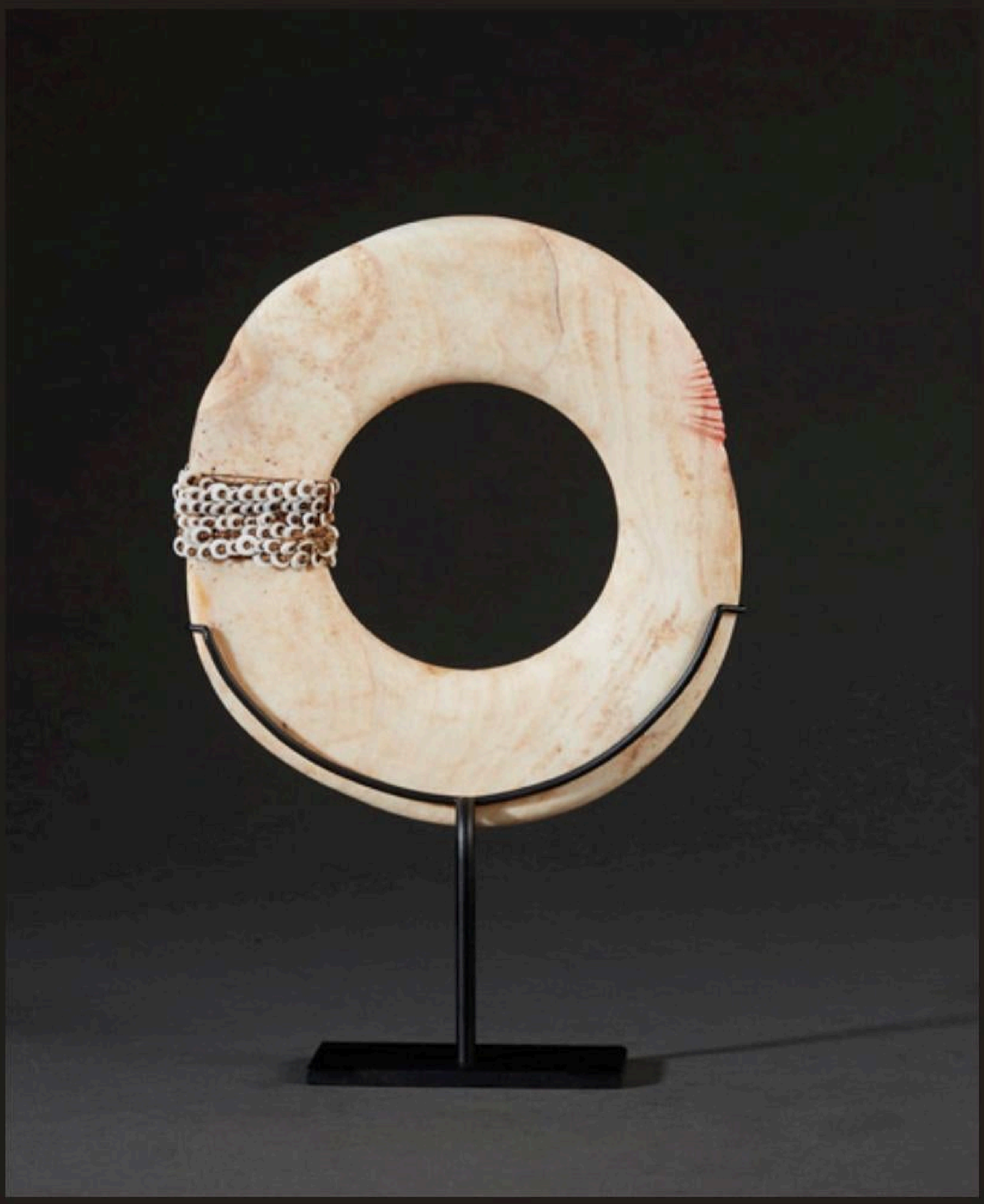




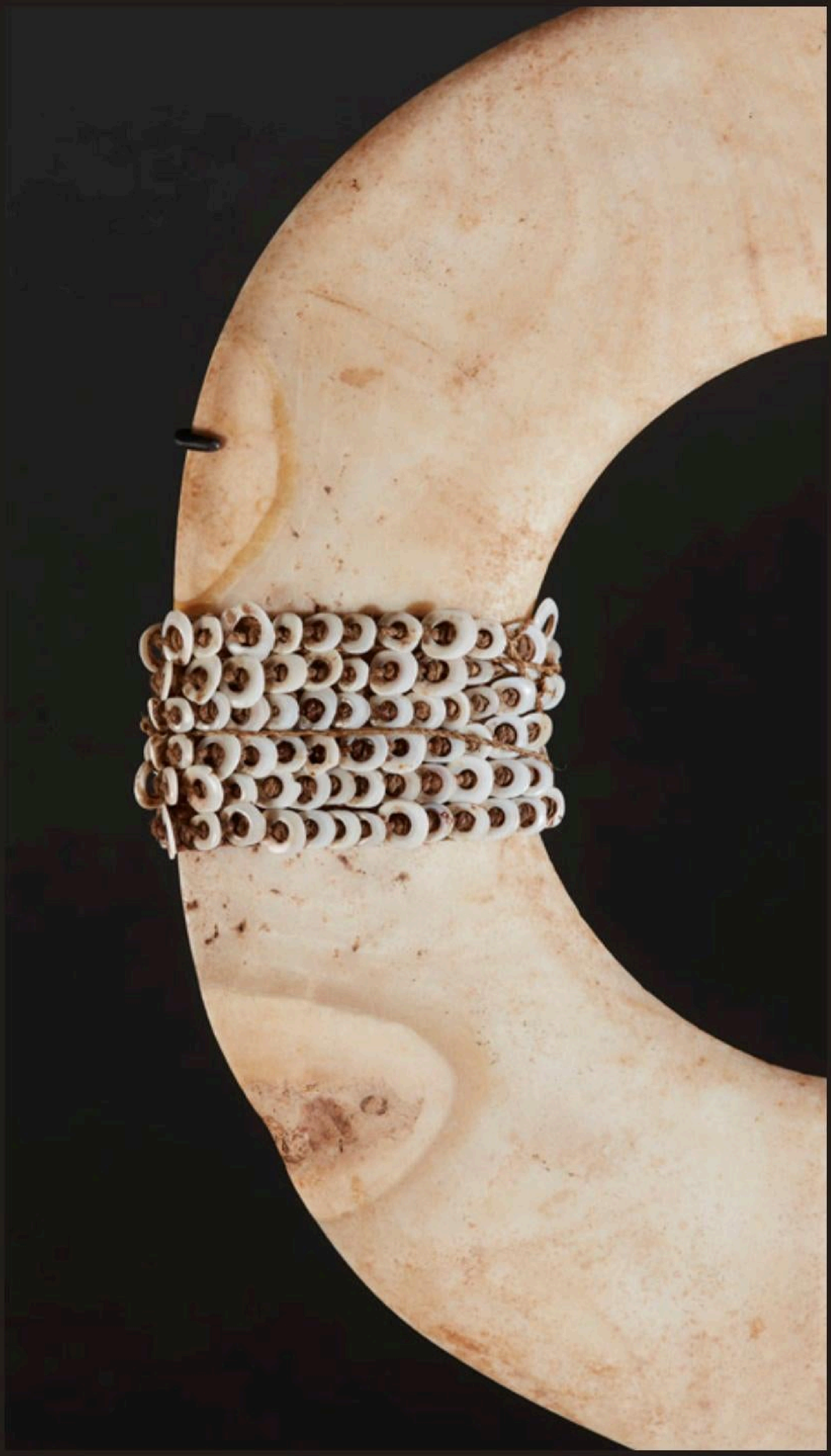
29. GIANT CLAMSHELL RING YUA.

Yangoru, Prince Alexander Mountains, PNG.

Shell Rings, cut from the giant clamshell *Tridacna gigas*, are the most important and valuable wealth item of the Arapesh and neighboring Abelam people.
They are called *yua* in the local language. Size, thickness and colour all contribute to the value of these shell rings. The colour should be warm and creamy. The surface should reveal the fine growth rings of the shell. It is important for the shells to “glow” when being displayed. The carved design is the beak of a horn-bill (*kalao)* – an important ancestor being for the Abelam people.
Bands of nassa shells have also been added.
Yua are also used for compensation payments and traded at the funerals of Big Men. At such times they are displayed on the front wall of the large Spirit House where they are publicly viewed and distributed. This is one reason for the smaller shells, woven onto a band. Among all the shells on display, this immediately personalises the shell for its owner.



26 cm diameter $ 1,800

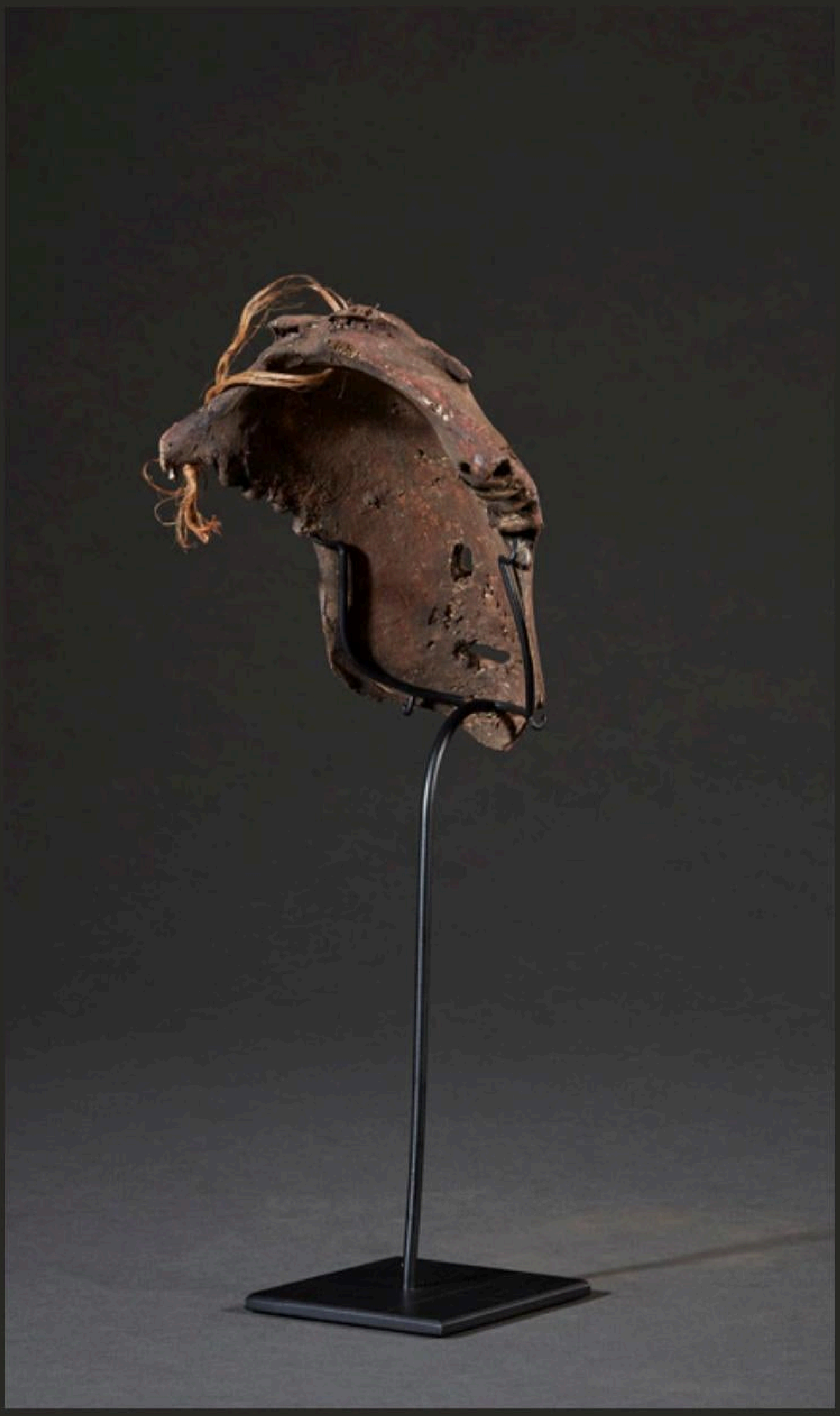


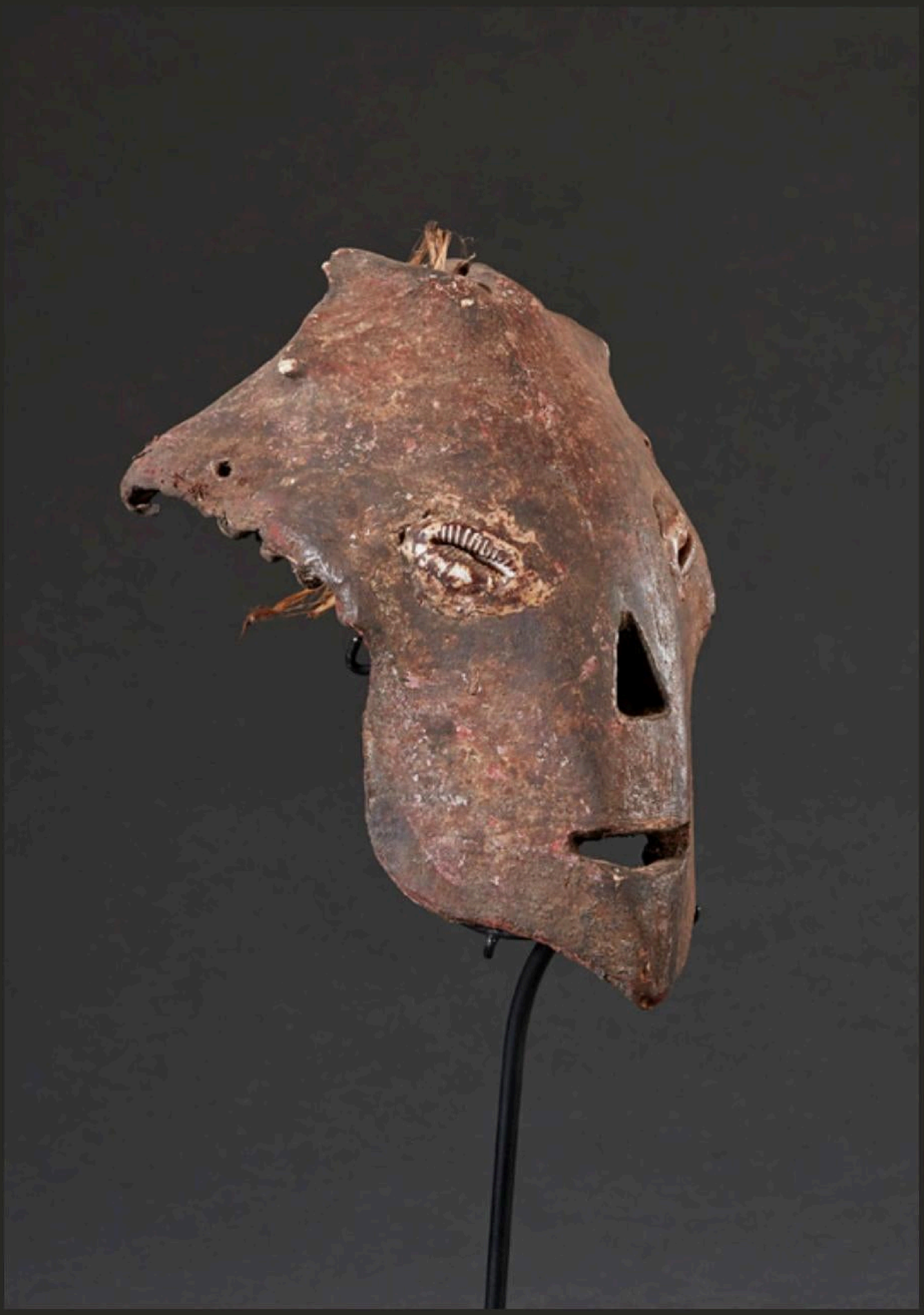
30. BONE MASK.

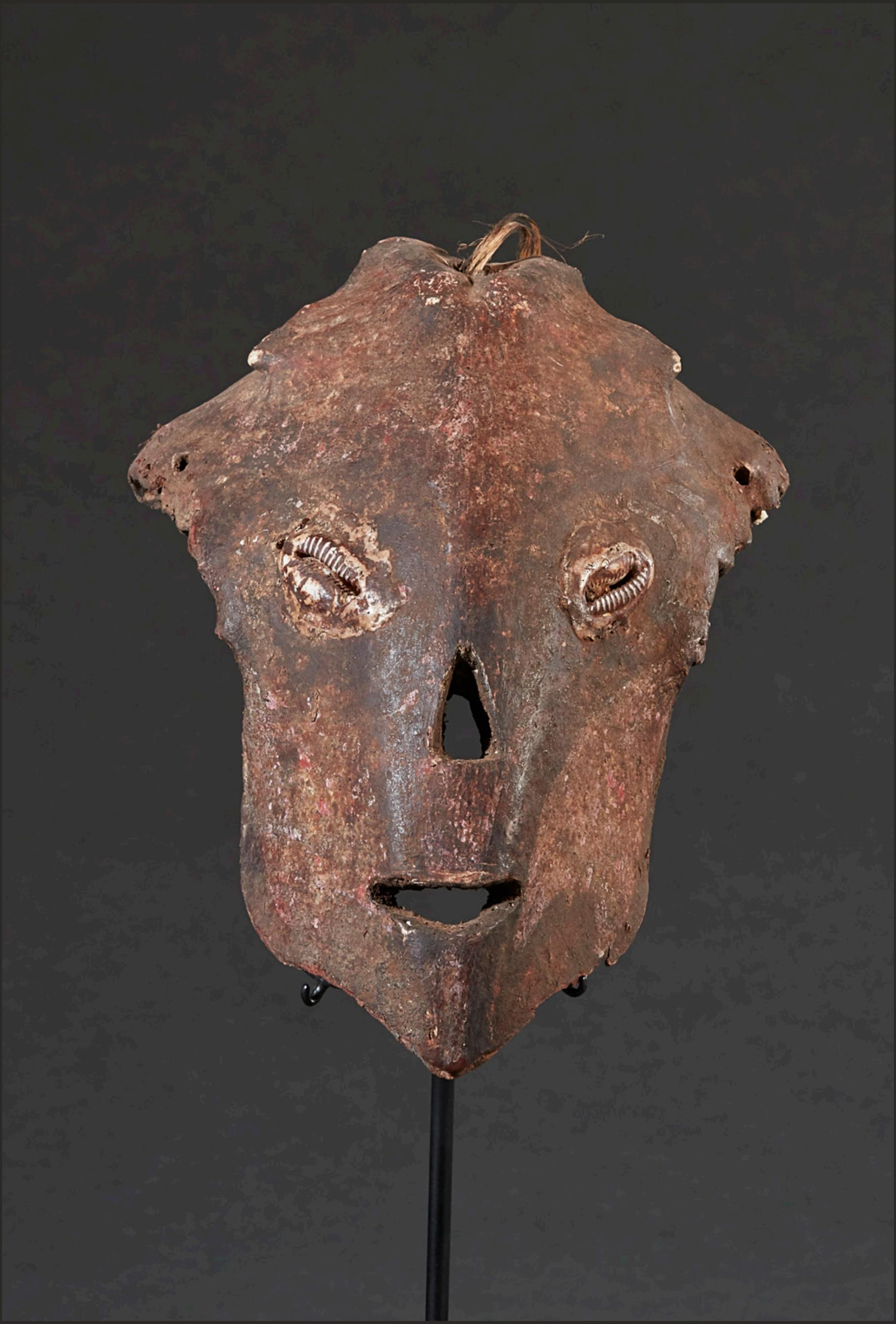
Pora Pora River, Lower Sepik River,
PNG.

This mask is made from the breast bone of a cassowary and relates to rituals of warfare and hunting. The cassowary is considered a very strong and aggressive creature, and its power is sought in tribal fighting. Sometimes these masks will have a woven cane surround; but more often they are collected in this more simpler state.

21 x 15 x 9 cm $ 1,600







31. FOUR PRE-HISTORIC ADZE BLADES (left too right).

Papua New Guinea

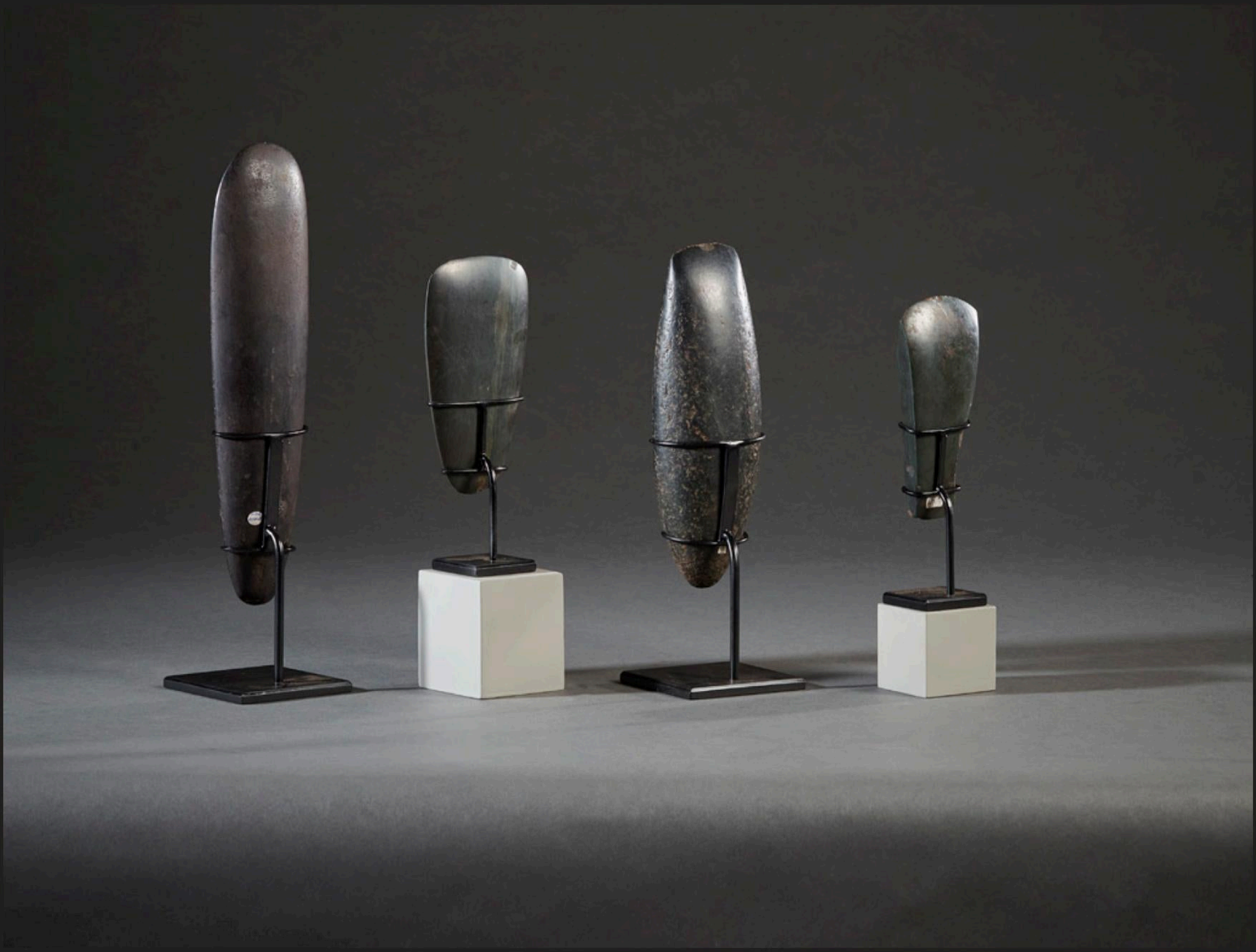
a) Large rounded adze, with rounded blade. Work adze for hollowing canoes. Collected in Aramut village, Murik Lakes.

b) Very fine Massim blade, used as wealth item rather than for work. Trobriand Is, ex-Jutta Malnic collection, Sydney.

c) Chunky, bulbous adze with fine tapered blade, Yamok village, Middle Sepik. A *Sambri kura*, used for carving the large garamut drums.

d) Work adze, square haft and sharp blade, collected in Prugnawi Village, Upper Sepik River.

a) 31 x 8 x 3.5 cm	a) $ 600
b) 16 x 8.5 x 2 cm	b) $ 500
c) 23 x 8 x 5.5 cm	c) $ 600
d) 15 x 6 x 3 cm	d) $ 400



32. FOUR PRE-HISTORIC ADZE BLADES (left too right).

Papua New Guinea

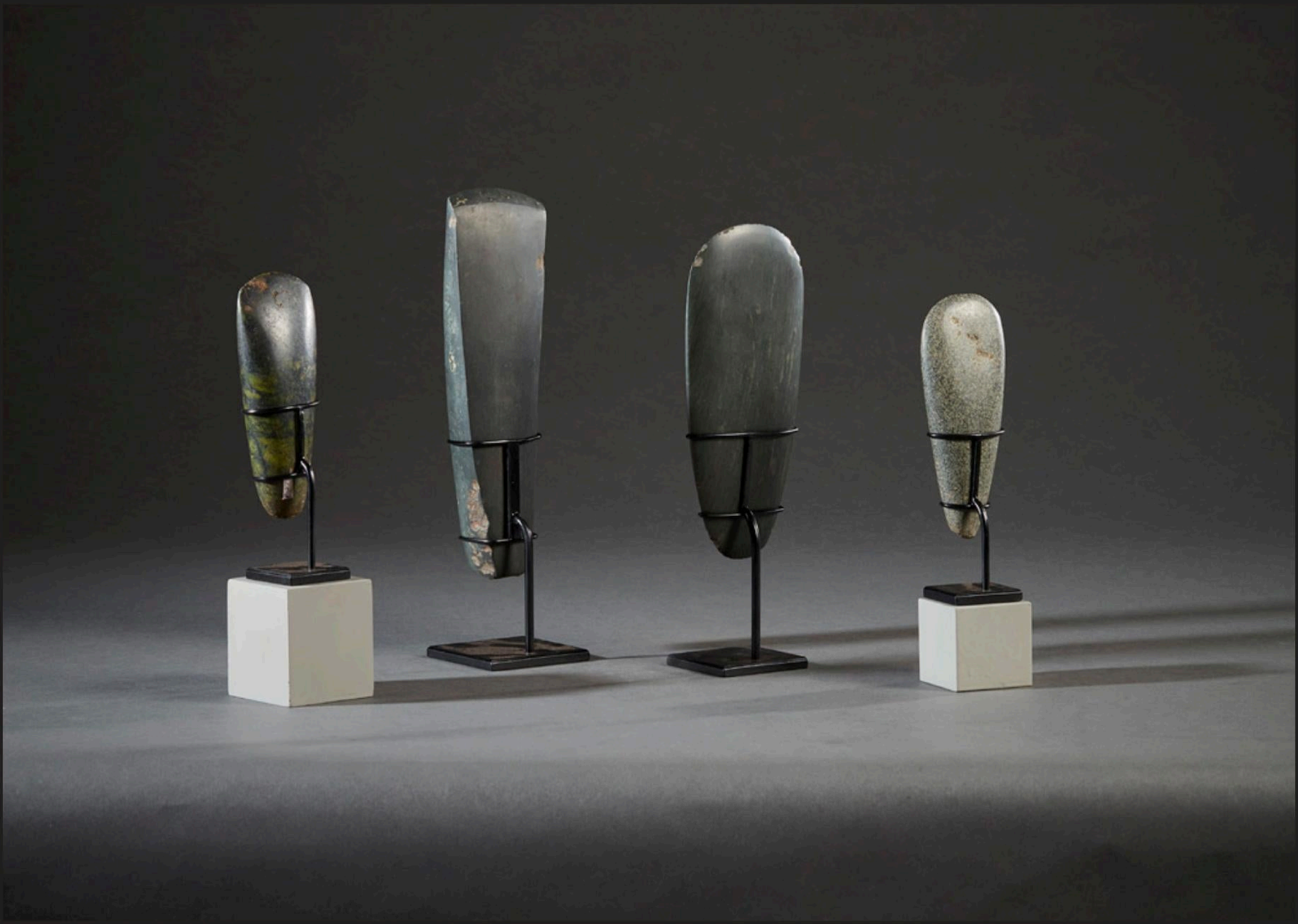
a) Serpentine-green adze head, fine rounded blade, collected Witu Islands, West New Britain.

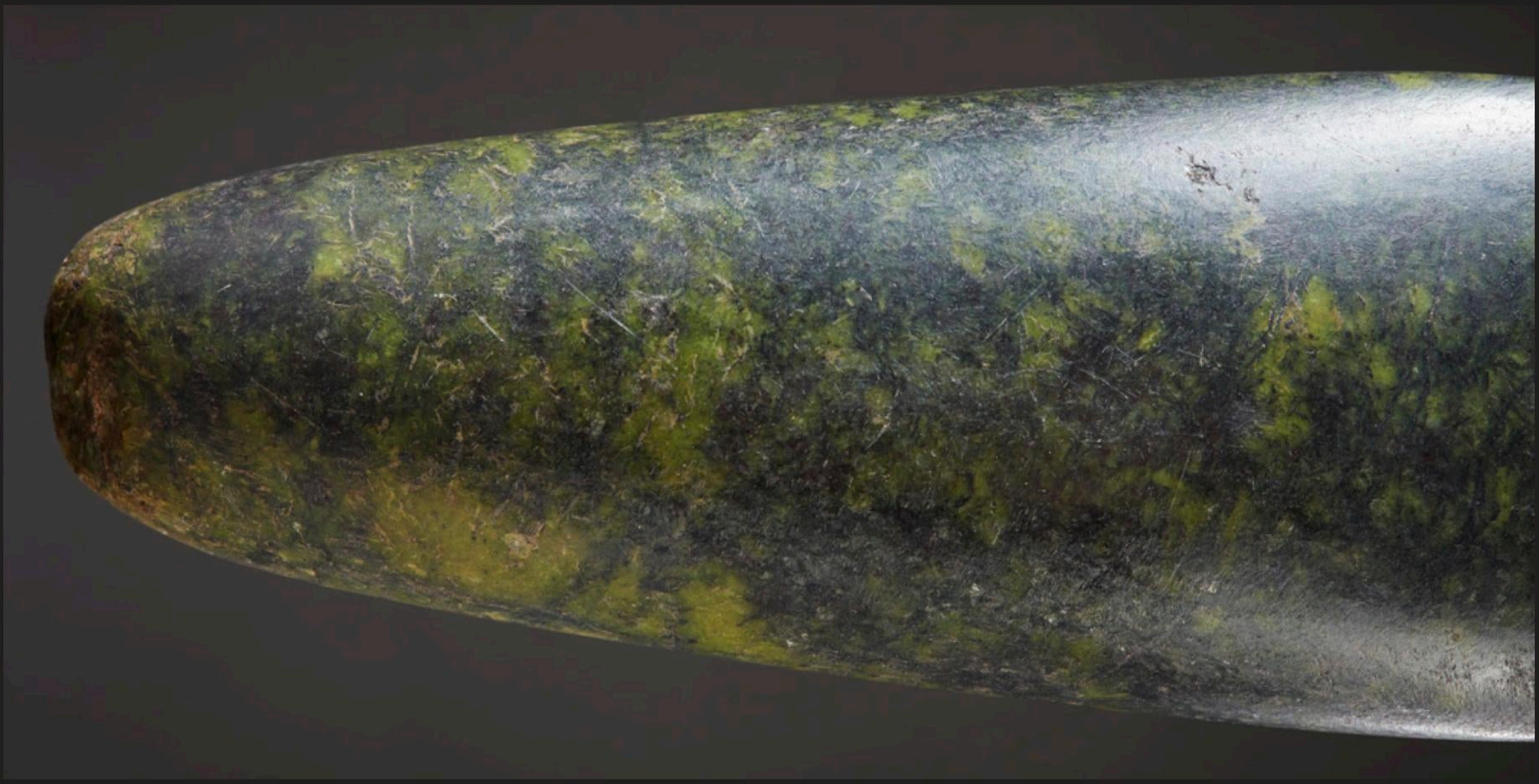
b) Large imposing adze with wide slightly rounded blade and square haft, Wahgi Valley, PNG Highlands.

c) Large fine dark green blade, Massim, used generally in wealth exchanges rather than as a working tool, Trobriand Islands, ex-Jutta Malnic collection, Sydney.

d) Mottled green/grey blade, finely formed and perfect condition, Southern Highlands, PNG.

a) 17 x 6 x 3.5 cm	a) $ 450
b) 27 x 8 x 3.5 cm	b) $ 600
c) 23 x 9.5 x 2 cm	c) $ 700
d) 16.5 x 6 x 2 cm	d) $ 400





33. THREE ABELAM FEATHERED COMBS.

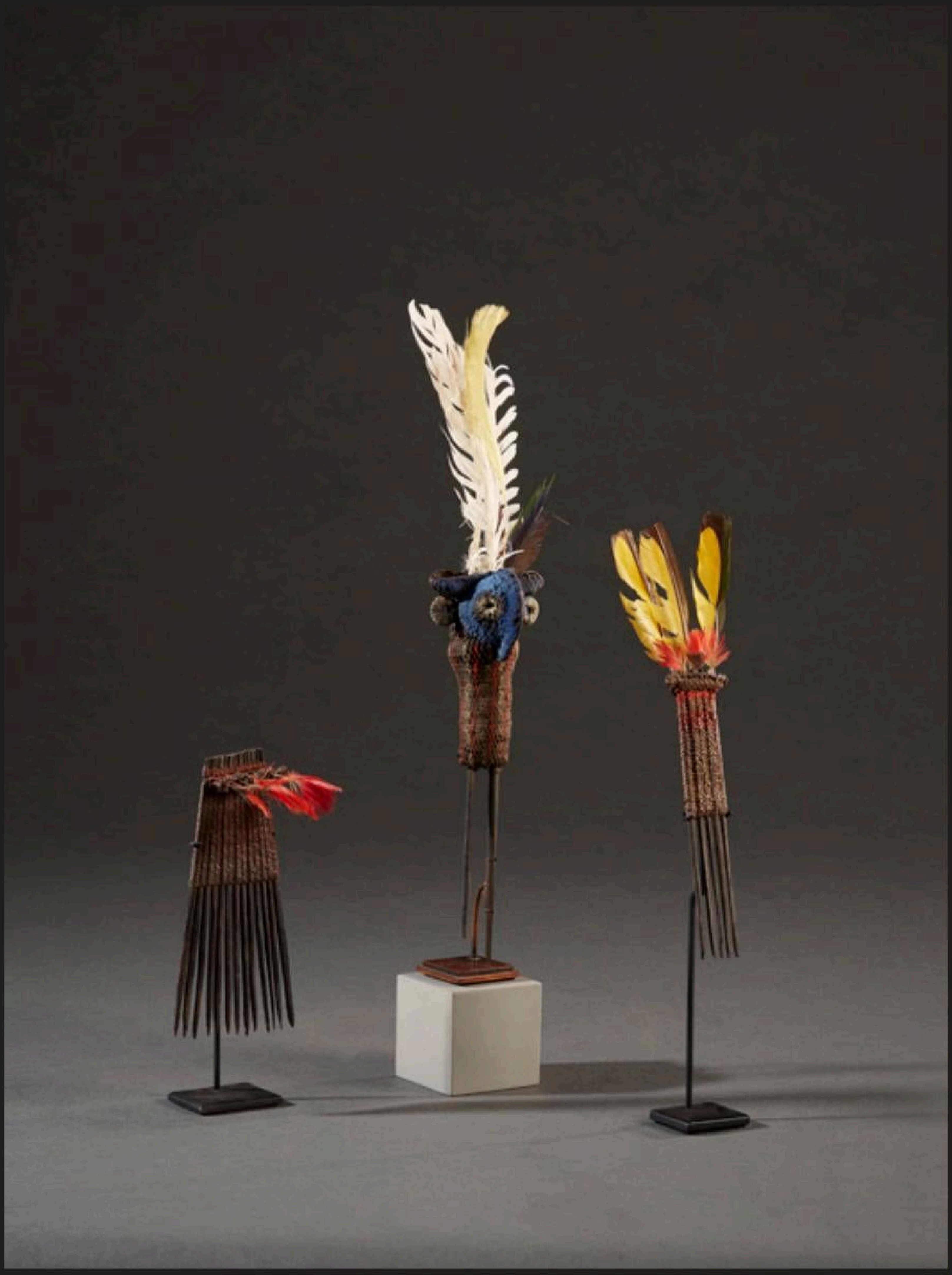
Southern Abelam, Wosera, East Sepik, PNG.

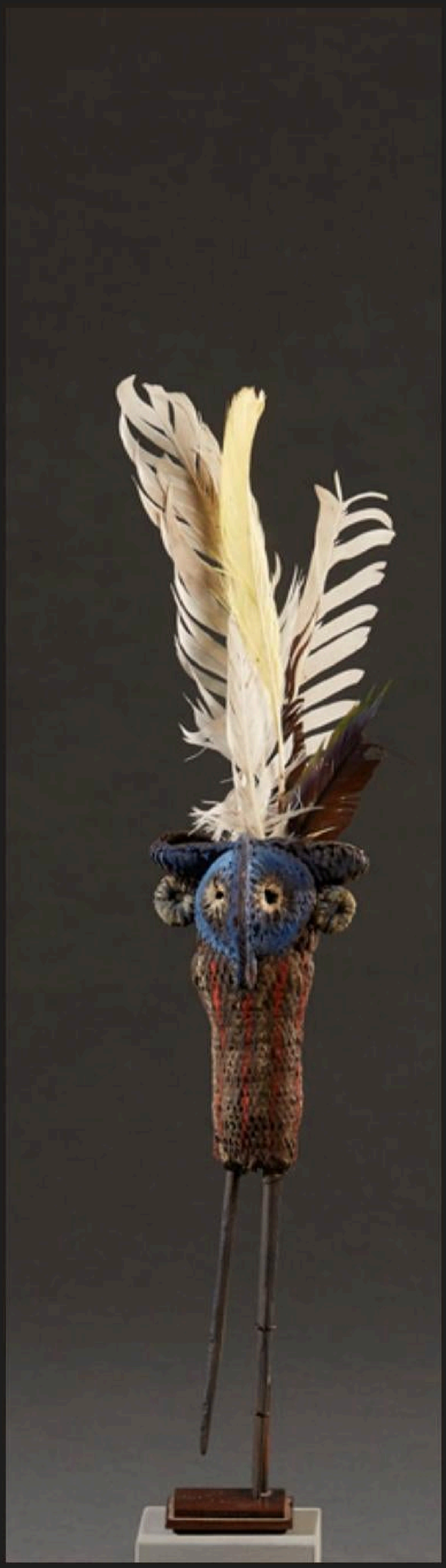
Abelam combs are made of black palm prongs, with a woven cane apex. Feathers are inserted for ceremonial use, and generally later removed and stored away.

a) 15 black palm prongs; vulturine parrot feathers.

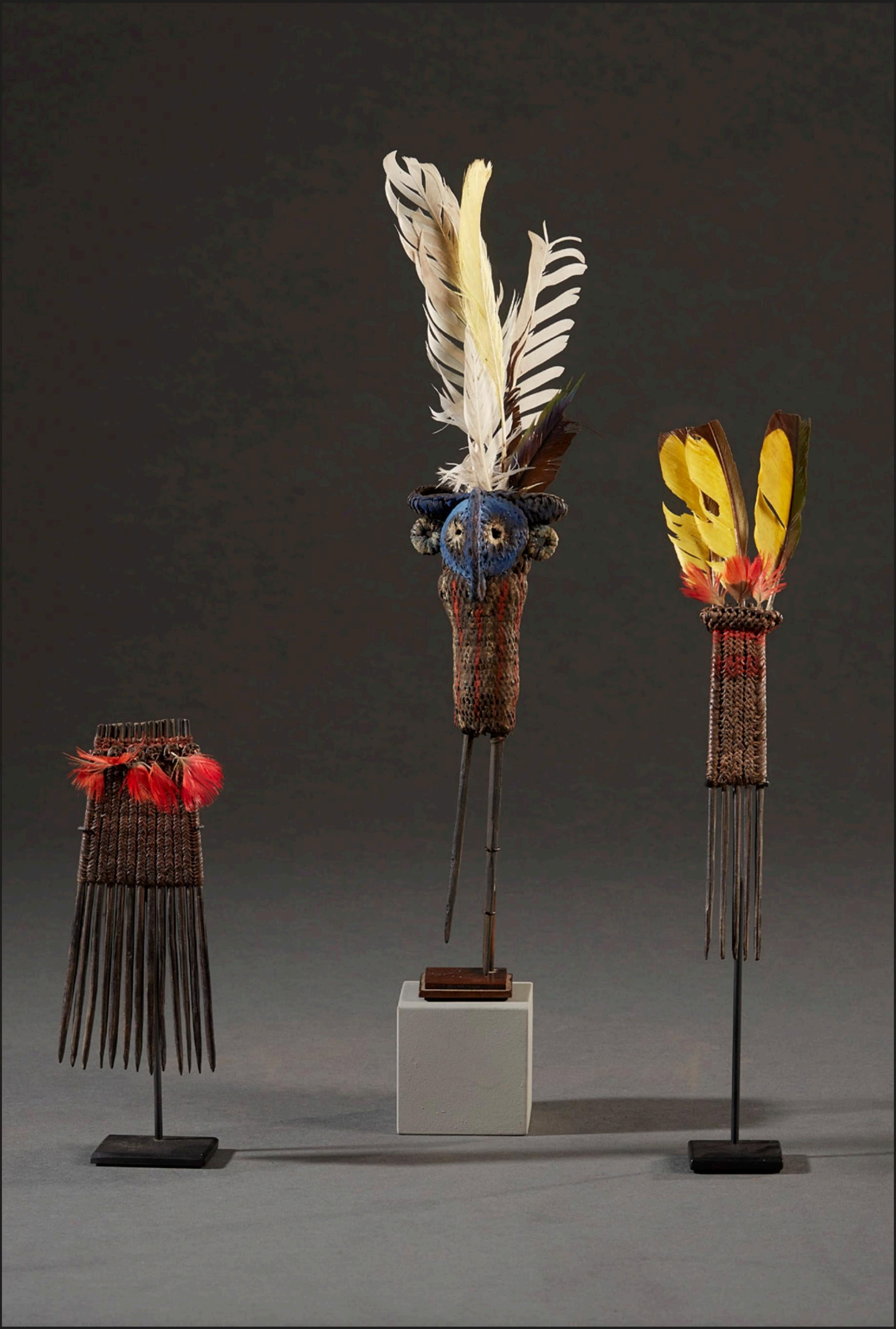
b) two black palm prongs: fine woven face; cockatoo feathers.

c) five black palm prongs; vulturine parrot and lorikeet feathers





a) 15 x 7 x 6 cm	a) $ 450
b) 37 x 8 x 5 cm	b) $ 850
c) 24 x 6 x 2 cm	c) $ 500

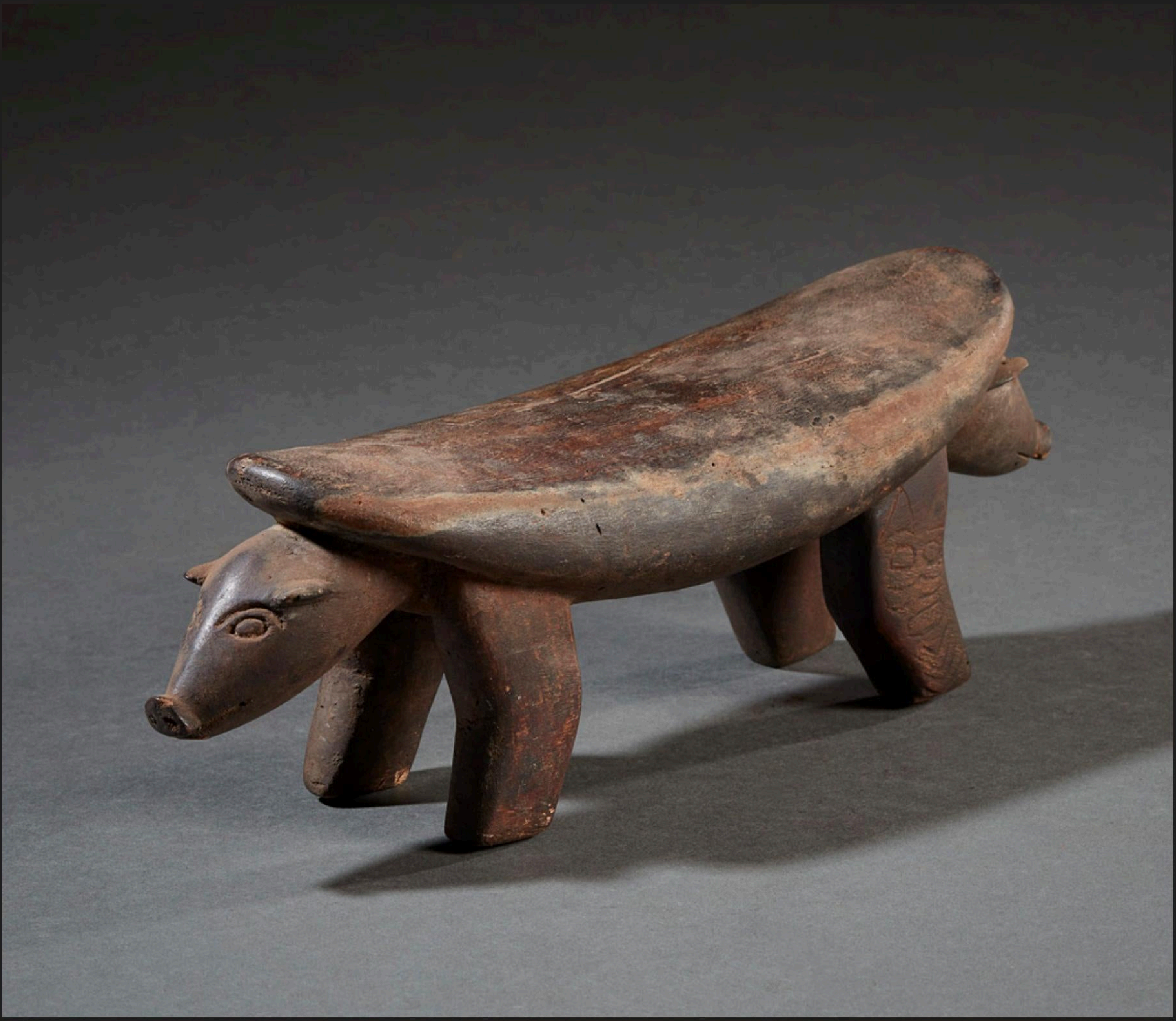


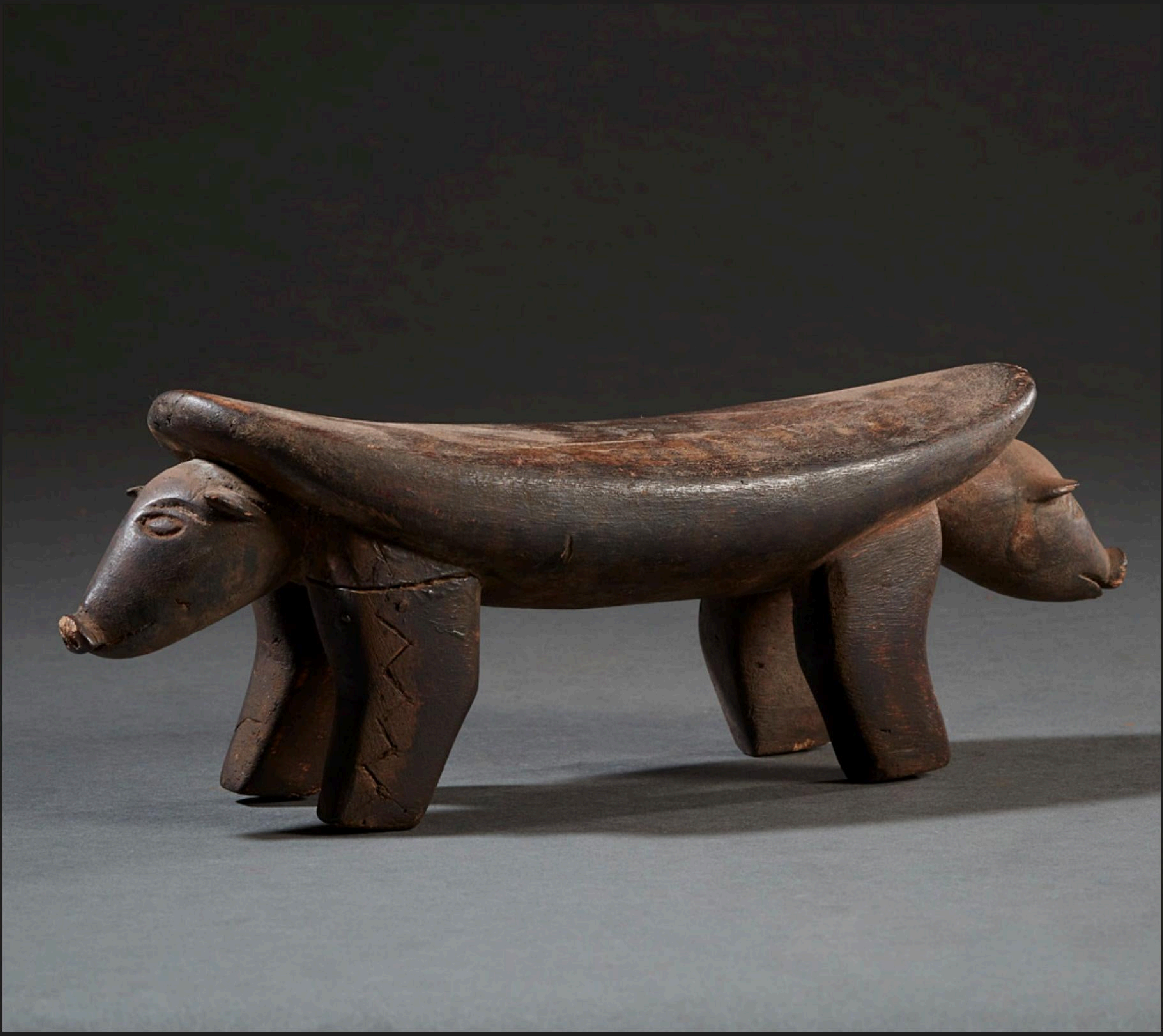
34. OLD NECK REST.

Schoeten Islands, North Coast, PNG. Early 20th C.

The two heads depict pigs - important ancestral beings. The neck rest has a wonderful simplicity, with some minimal engraving on several legs. It has an overall great patination from generations of use. Collected on Kairiru Island in the 1980s, but generations older.

10 x 33 x 10 cm	$ 950



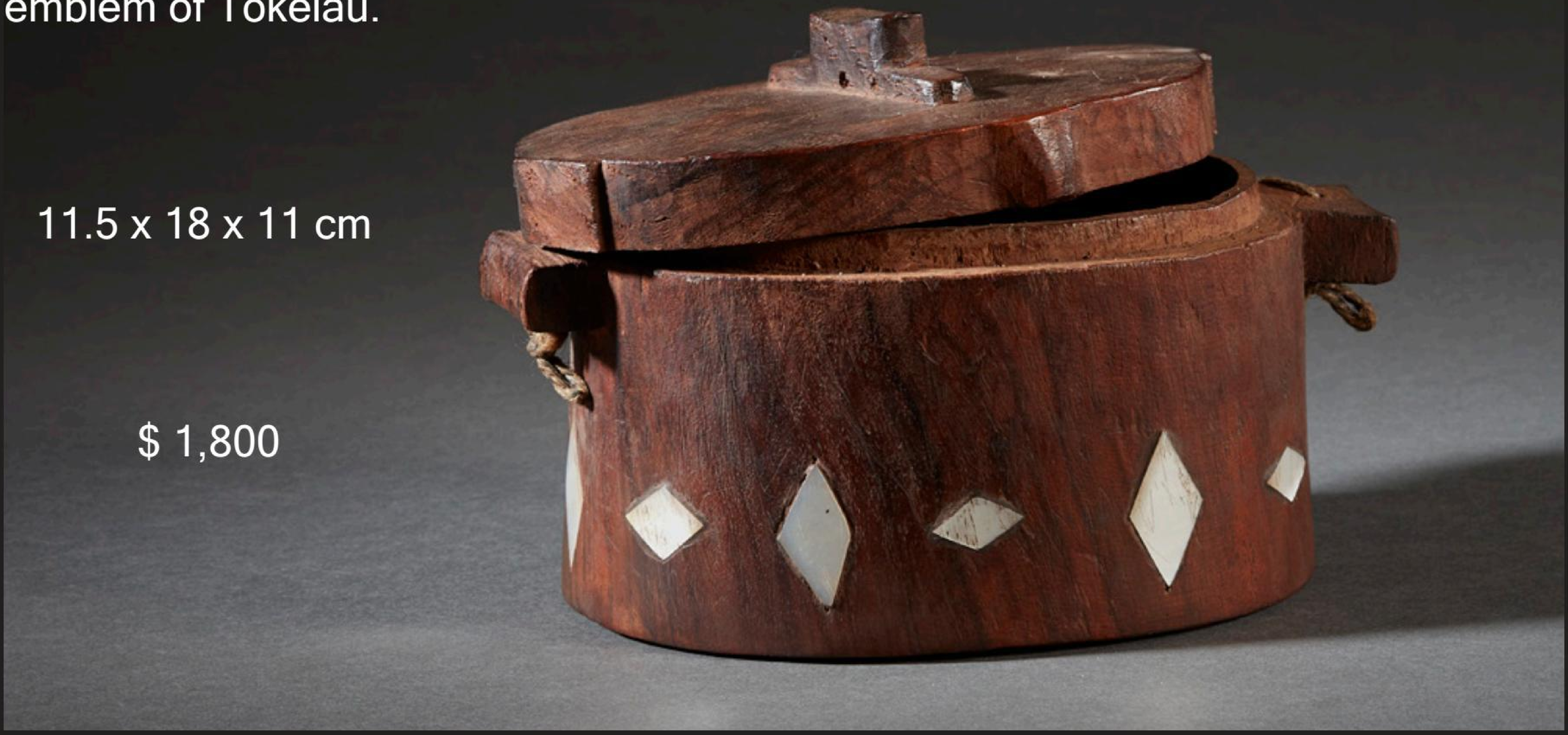


CHRIS BOYLAN

35. POLYNESIAN TACKLE BOX.

Tuluma, Tokelau, South Pacific Ocean. 19th C. Made from kanava wood (*Cordia subcordata*)

Storage containers, called *tuluma* were carved to contain fishing tackle – hooks, ropes etc. The box has a “tight” fitting lid, and when at sea in a canoe, the lid was tied on with sennit rope to ensure that if the canoe capsized, none of the fishing tackle was lost. The box would float until retrieved. These boxes were also fine storage containers in the house, and the best were decorated with geometric pearl shell inlay. This is a particularly fine example.
Tokelau consists of three small islands of 8 square kilometers and total population of 1,700 people. The *tulumba* is of great prestige, and forms part of the National emblem of Tokelau.



11.5 x 18 x 11 cm

$ 1,800

36. THREE PAINTED TAPA CAPES.

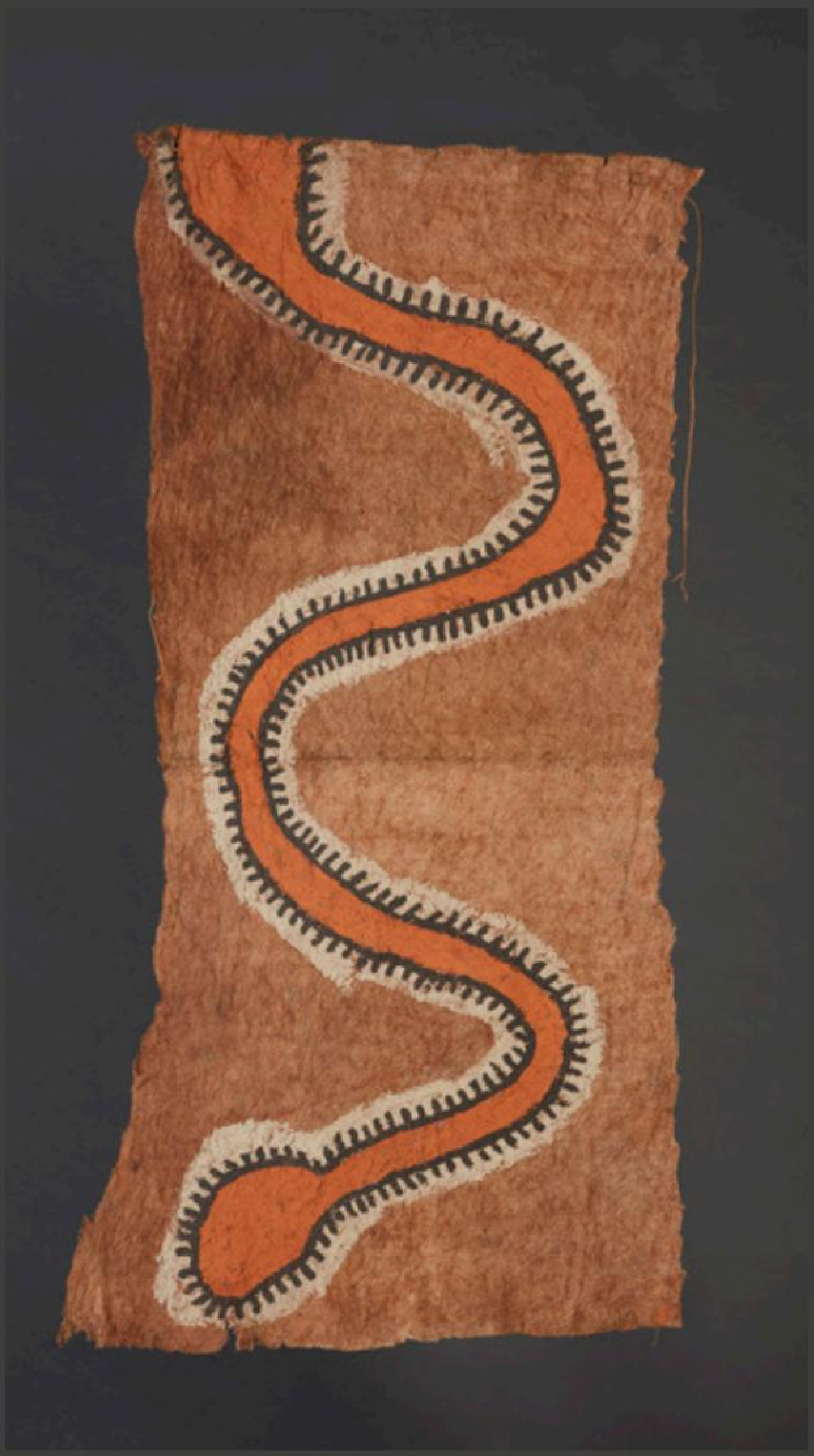
Eastern Highlands, PNG.

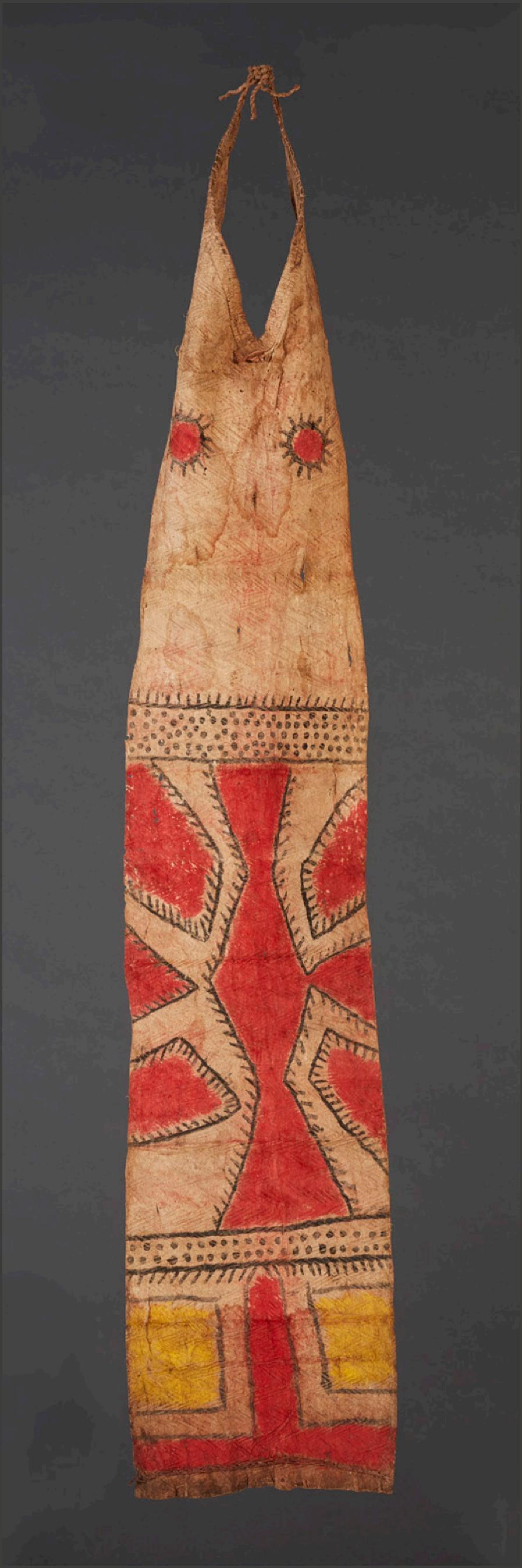
These capes were used traditionally in the *krina* ceremonies, often combined with larger tapa emblems stretched over bamboo frameworks, and held aloft.

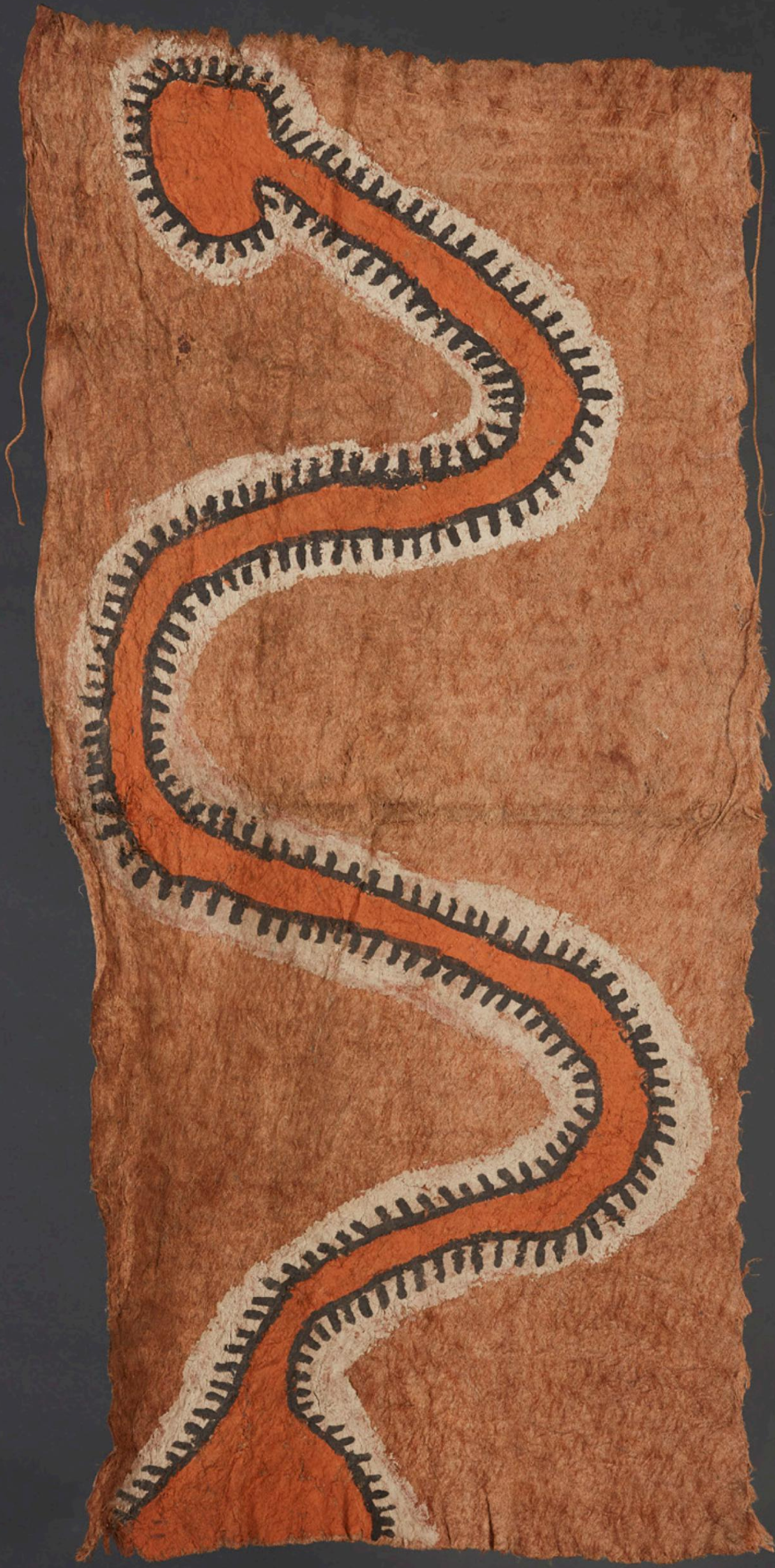
a) and b) Kamano people, Eastern Highlands. Depicting a large serpent, a Creator ancestor; the sun reflects off his glossy skin. Painted with earth ochres. Collected 1980s.

c) Bark cape, Eastern Highlands. Painted with natural dyes; the bark cloth is embossed with geometric raised designs.
Ex-John Friede NY; ex-A.J. Kastin, New Orleans.

a) 125 x 58 cm	a) $ 800
b) 128 x 59 cm	b) $ 800
c) 141 x 28 cm	c) $ 950



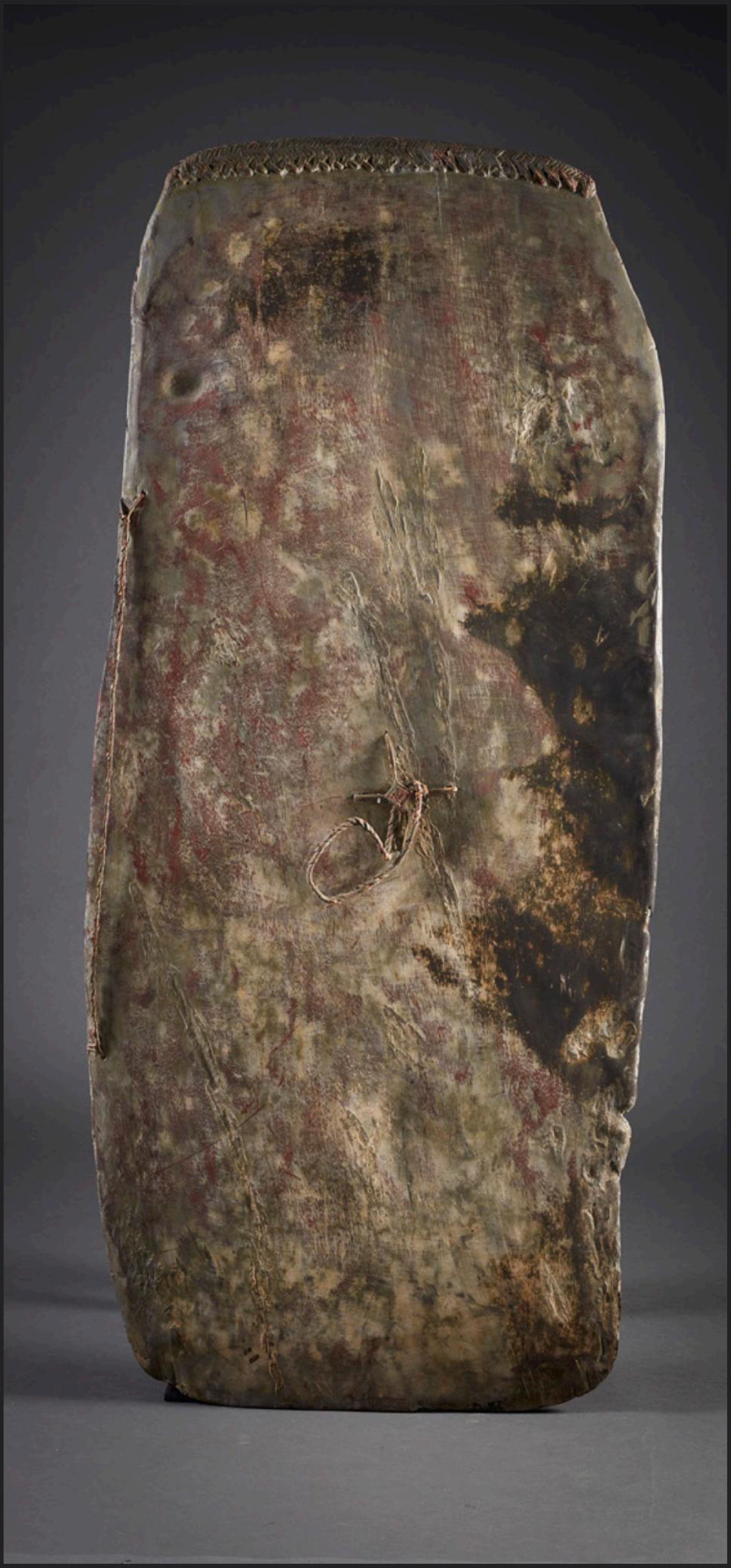




37. PHANTOM SHIELD.

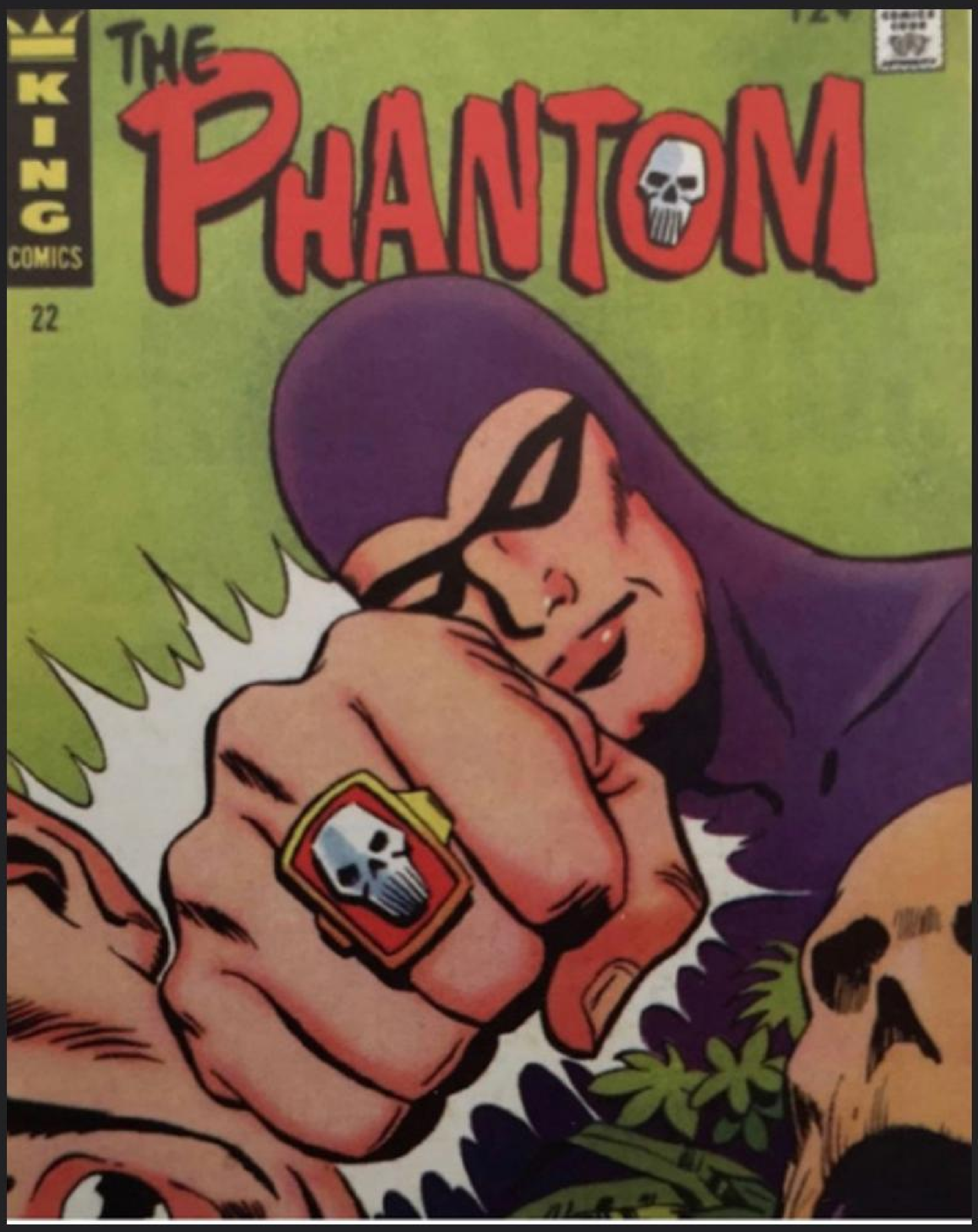
Wahgi Valley, PNG Highlands.

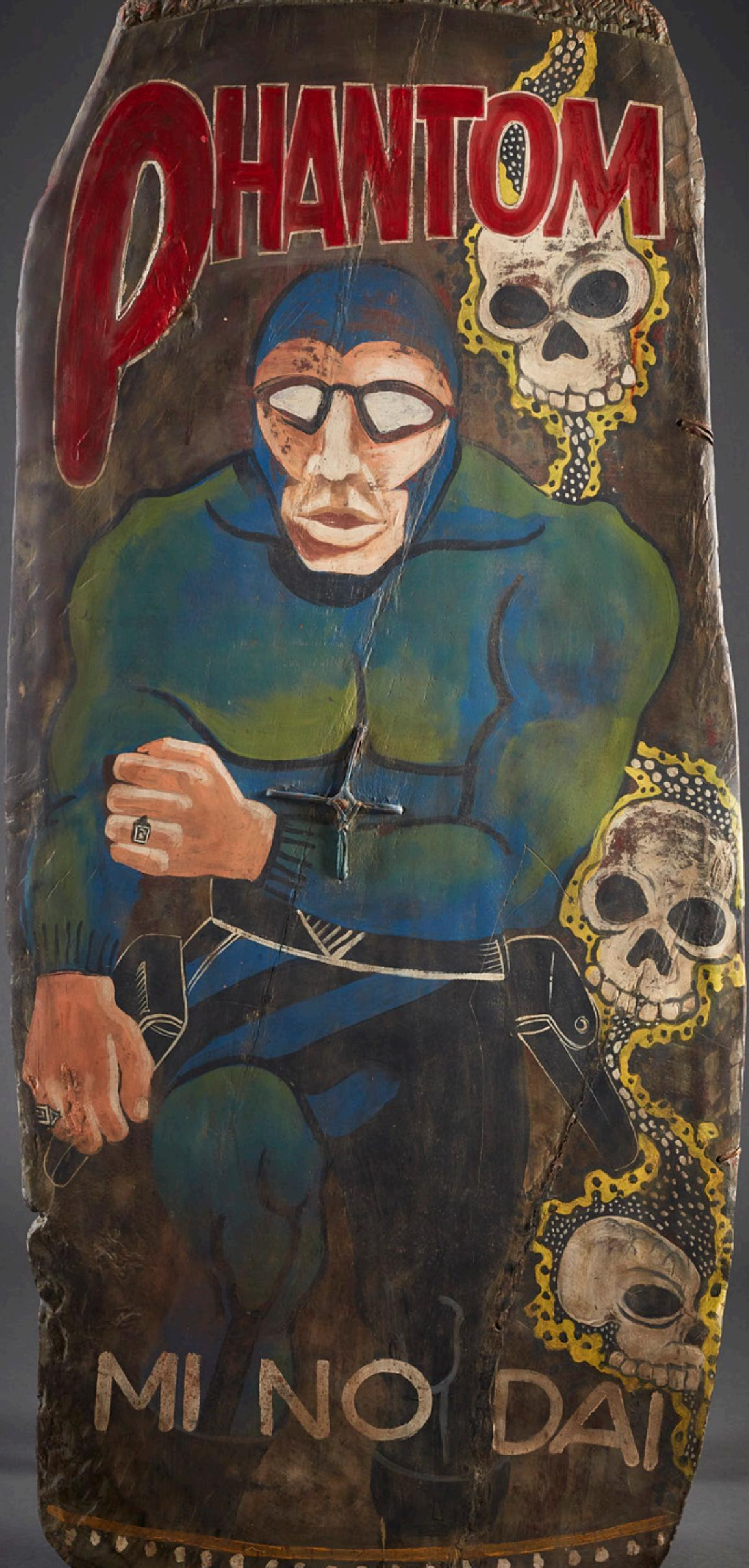
In the 1980s warfare re-established itself in the New Guinea Highlands, and this next generation of educated warriors looked for new motifs, beyond the traditional abstract designs, to decorate their shields. This Phantom, an icon in PNG, became one of these “new motifs”, as The Man Who Cannot Die (MAN I NO DAI). Skulls, related to The Phantom’s ring and the Skull Cave are part of this image.

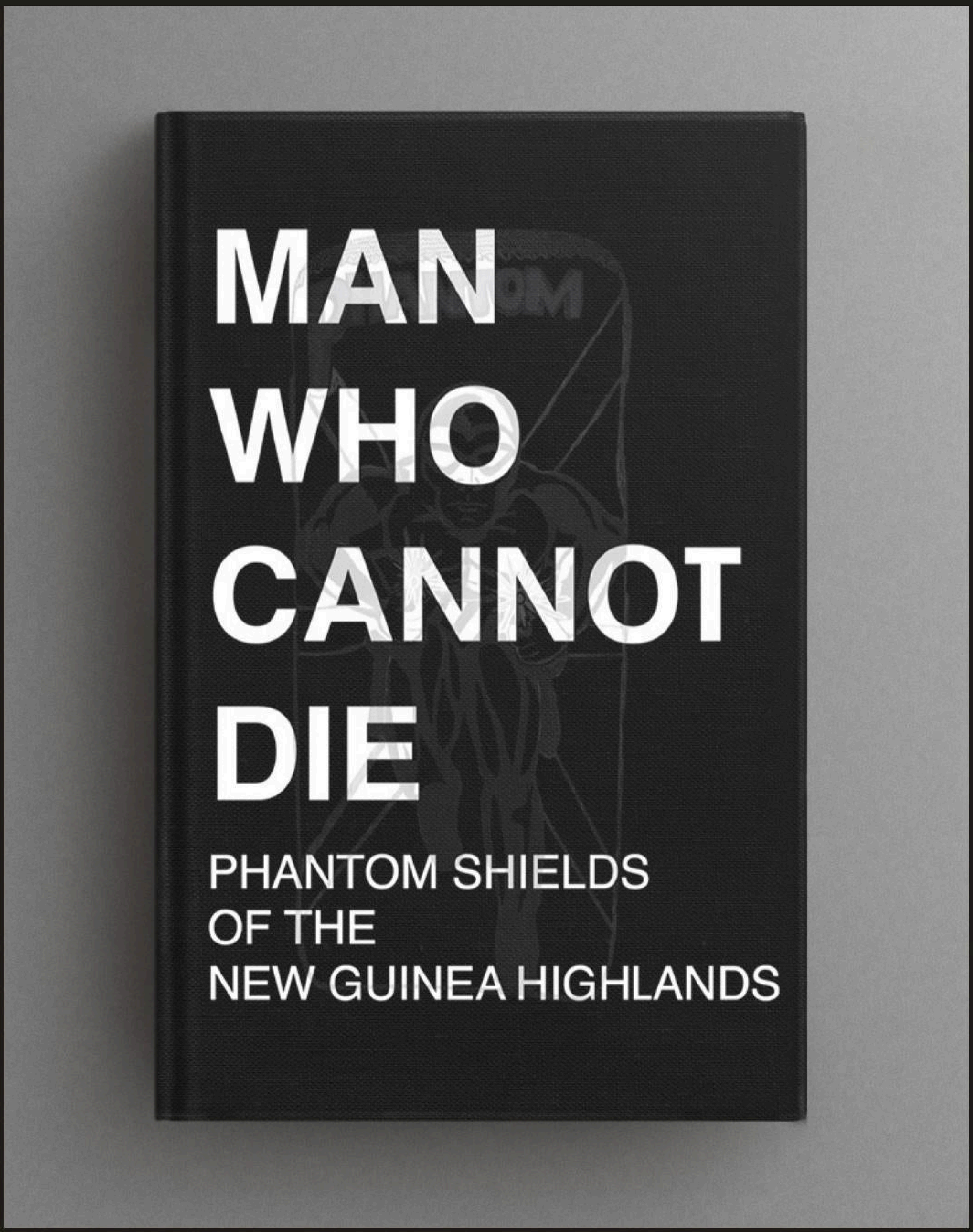


166 x 74 cm

$ 6,000




PHANTOM
MI NO DAI


MAN
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PHANTOM SHIELDS
OF THE
NEW GUINEA HIGHLANDS

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Phantom Shields of the New Guinea Highlands

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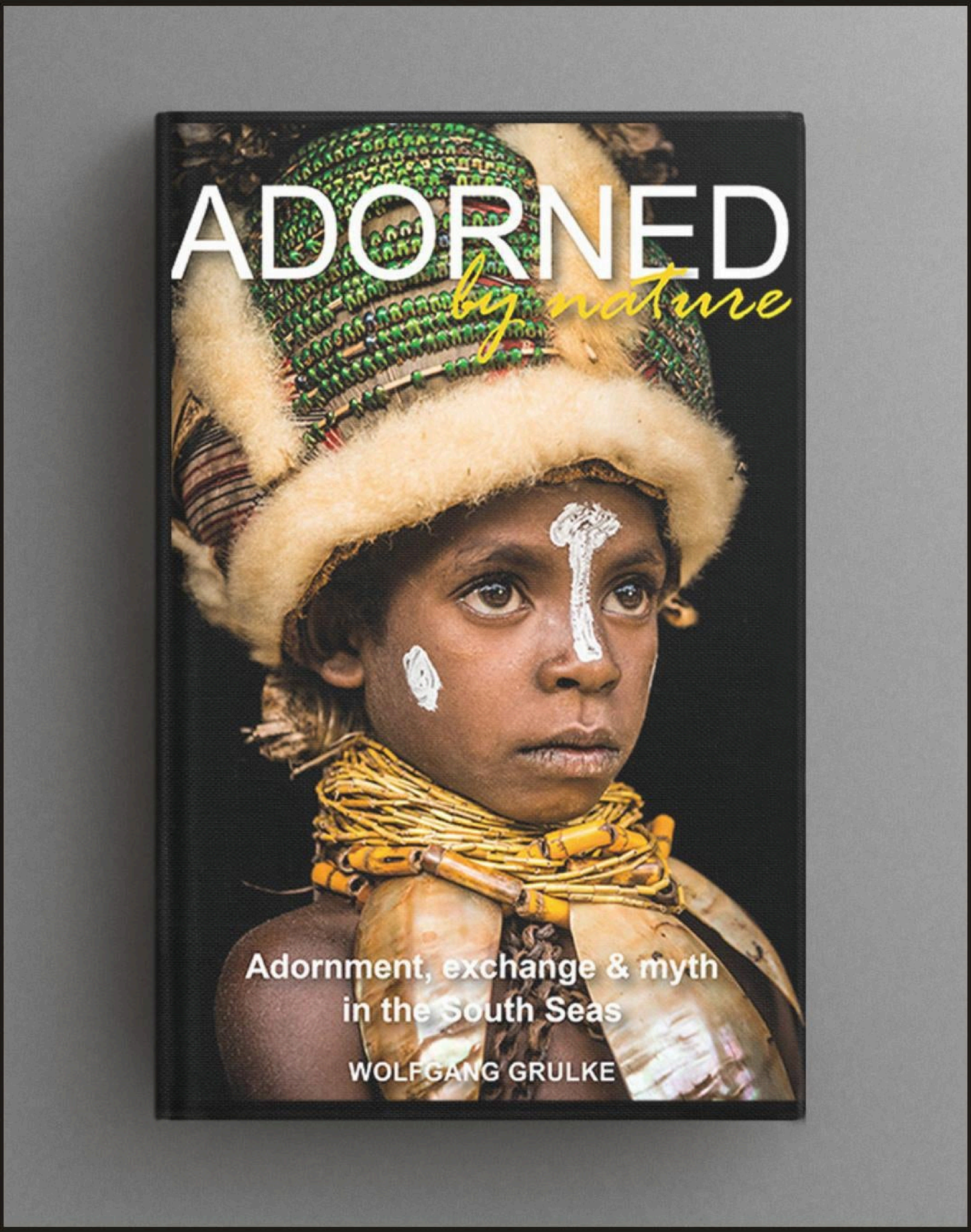
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